# EVARISTE RICHER

*Selected works 2003-2013*

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Evariste Richer's agenda is rooted in the notions of matter, space and time, together with the different conceptions of reality they give rise to. Working in a scientific-exploratory mode, he challenges our systems of measurement and our perceptual and spatial conventions.
The exhibition venue becomes a terrain for experiment for this artist/surveyor, who makes systematic use of the inventory and the grid as approaches to an exhaustive treatment of his subjects.
Richer notably comes up with interpretations of such natural phenomena as the aurora borealis, the green flash, the hail storms or the rise of the level of seas, etc, some of the directly observable and others of a mythical nature. In their relationship with the universe his works perturb the perception of a viewer caught between microcosm and macrocosm.

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# Le Mètre Lunaire, 2012

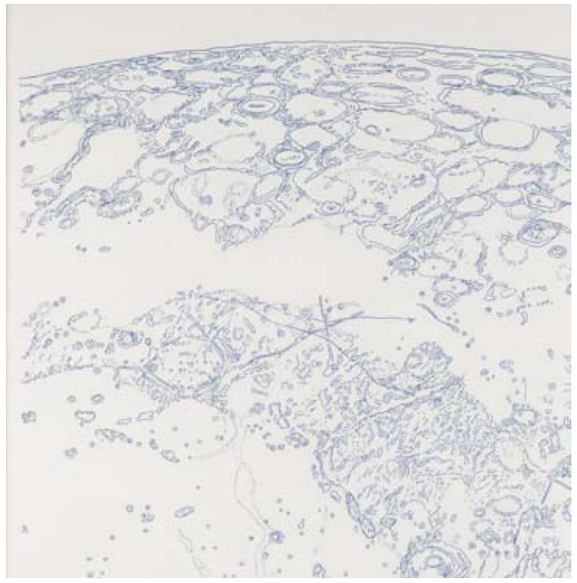
Engraved copper
27,27 x 1 x 1 cm

The lunar meter has been calculated according to the methods of Delambre and Mechain's system to define the standard meter in 1792, that is one meter is equal to one the millionth of the quarter of the length of the Paris meridian. This new meter takes as a reference of calculation the average length of a Moon meridian.

# Dislocated moon, 2012

Installation of 25 drawings
Blue carbon on paper
327,5 x 327,5 cm (overall)
65,5 x 65,5 cm (each)

*Dislocated Moon* is a large drawing of the moon, made with blue carbon paper, split into 25 parts according to the drawings made by the astronomer Walter Goodacre in 1910.



Detail of *Dislocated Moon*, 2012

# Entre le Pôle et l'Equateur, 2011

Beetle and natural ceramic azurite
8 x 4 x 4 cm

*Le Grand Elastique*, Palais de Tokyo, Paris, 2013

# Le Blanc des yeux de Magellan, 2013

18 chromogenic prints
100 x 100 cm (each)

Visible from the southern hemisphere and certainly pinpointed since very early times, the Large and Small Clouds of Magellan owe their misleading name to the navigator Fernand Magellan (1480-1522). Objects in the deep sky that are nonetheless visible to the naked eye, these Clouds are in fact paradoxical galaxies.
The Large Clouds formed from gas and dust and the Small Clouds, a matrix of stars, were able to be precisely located thanks to advances in the 1920s where telescopes were concerned. Evariste Richer has drawn on the negatives of that first modern photographic atlas (European Southern Observatory) to mingle and invert the two Clouds, obscuring any reference point or focus. Only two pupils continue to exist and punctuate this nebulous landscape, reflecting our gaze as in a mirror.

# Le Grand Elastique, 2013

Fragment of kimberlite holding xenoliths (Orange Free State, South Africa. Earth, upper mantle, 250 km depth) and meteorite (Tiberrhamine, Sahara, Algeria, 1967)
13,5 x 16 x 30 cm

Kimberlites, derived from geological strata that are more than 2 billion years old, came up to the earth's surface, rising at speeds of up to 30 km/h. While meteorites are all derived from extraterrestrial asteroids, some primitive ones constitute a memory of what the solar system was like before the planets were formed.
With the Collection de minéraux de l'abbé René Just Haüy [Abbé René Just Haüy's Collection of Minerals]and Le Blanc des yeux de Magellan [The White of Magellan's Eyes], presenting themselves like so many ellipses linking the fragmentary and the exhaustive, Evariste Richer attempts to impose a mental flexibility on the infinite. At the center of these two assemblages, he presents two relics of the terrestrially repressed and the celestially remote, a chiasma of rising and falling.

# La Collection de minéraux de l’abbé René Just Haüy,  2013

134 pigment prints pinned on wood
70 x 80 cm (each)

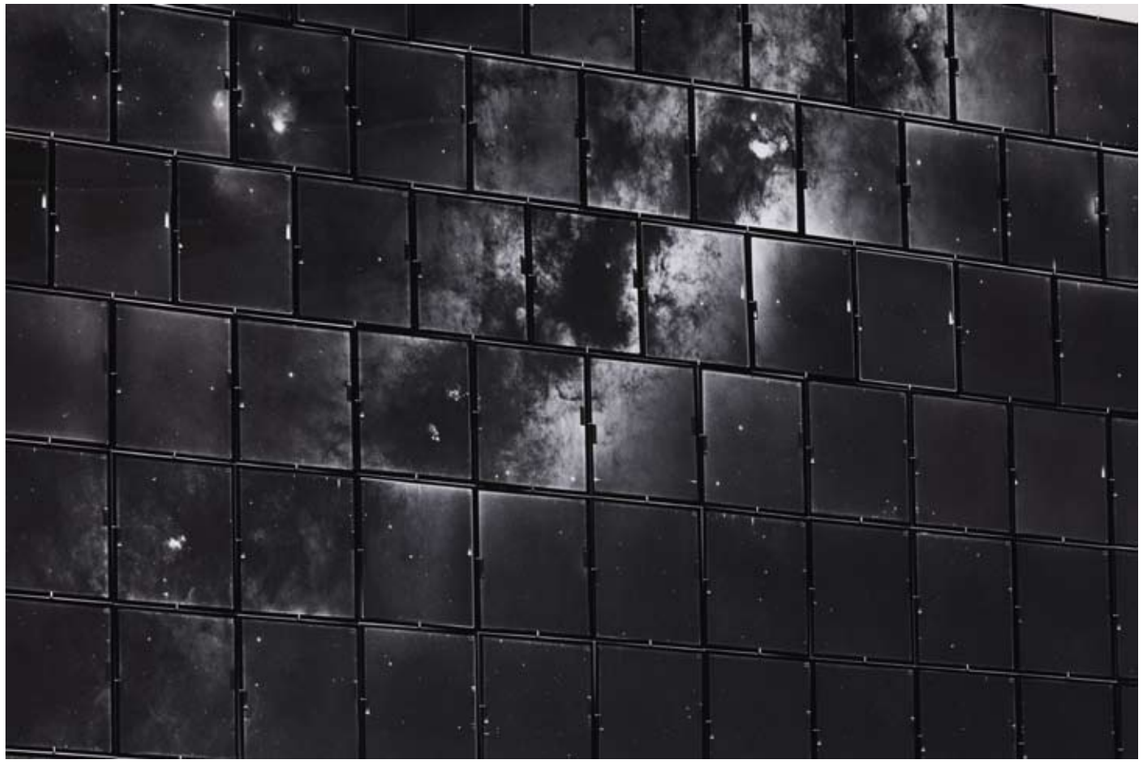
Mineralogy lists and categorizes different stones. These are sometimes recovered from depths of more than three hundred kilometers, or come from asteroids. The history of this discipline was strongly influenced by Abbé René Just Haüy (1743 -1822), the author of a method of structural analysis aiming to define the mineral species in its entirety, the father of crystallography, and the assembler of a major collection.
Cabinets of curiosities were places where measuring instruments, antiquities, works of art or objects relating to natural history were presented. Among the last of these, “the curious-minded” in the 17th century preferred intermediate objects (coral, bezoar, etc.) to the traditional categories of the biosphere (mineral, vegetable, etc.) in order to maintain a continuous representation of the world. While Haüy as a collector aimed for insatiable completeness, his collection, like a mineral constellation in expansion, photographed here in its entirety, suddenly takes on a frozen appearance. These constellations in drawers present a search into a universal which, from crystallization to the cosmos, is seeking a key to the theoretical geometry of the universe.

*Le Grand Miroir Noir*, FRAC PACA, Marseille, 2013

# Le Grand Miroir Noir, 2013

606 frames, traditional silver print run B&W on paper RC pearl
30,5 x 30,5 cm (each)

*The Big Black Mirror* is a vertiginous and sublime photographic puzzle, extracted from the night sky consisting of pictures realized by the telescopes of the European South Observatory in Chile. This fragment of planetarium becomes here an enigmatic mirror of the universe in a way that we might lose the measure of it.



# Meteor, 2009

Bowling ball and rafter
Variable dimensions

Welcomed at the outset by a threatening work by Evariste Richer called *Meteor*, the visitor will be compelled to choose a path, to the left or to the right of this bowling ball held against the ceiling by a wooden chevron 4m50 high. The worrying strangeness of the world is highlighted here.

# La Palette du Diable, 2012

Silver print
102 x 127 cm

Evariste Richer is always eager to tackle the issues that are gnawing away at him, he makes works of art that enable an understanding of the world in its spatio-temporal complexity. His work probes through various disciplines such as geology, geography and astronomy, which condition our perception of things. He observes the mismatches and dividing lines between these disciplines to give a new perspective.
This division of time which dwarfs Man can be seen in the cross-section of a meteorite that the artist holds in his hand like a painter's palette (La Palette du Diable). By holding this specimen found in 1836 in Namibia in this way, Richer offers a fine metaphor for the artist as a key figure complementing the work of the scientist who struggles to explain the world.

*Les Micachromes*, CIAP, Vassivière, 2012

# Les Micachromes, 2012

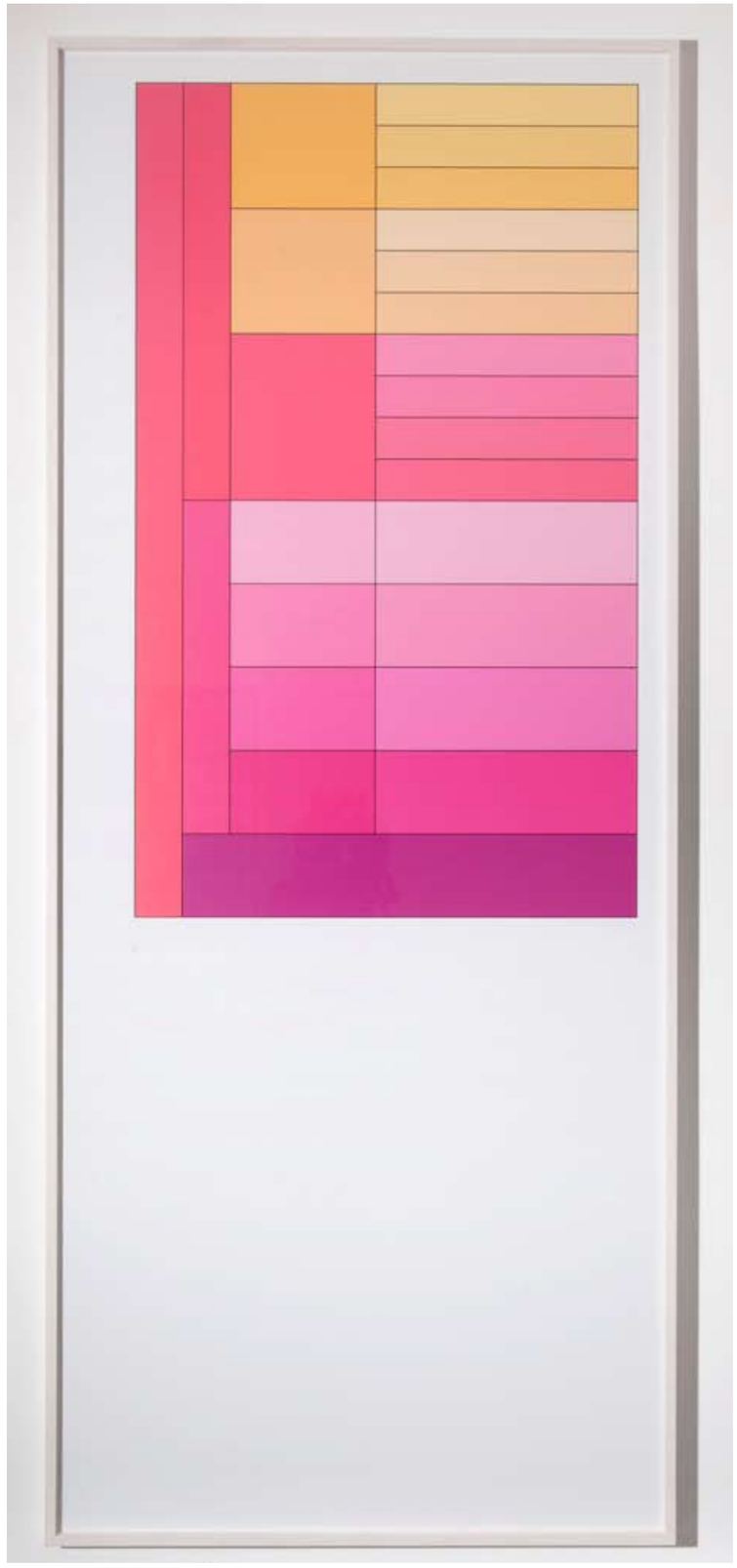
Series of 11 photographs, Cibachrome
172 x 123 cm (each, framed)

*Les Micachromes* consists of 11 enlargements of mica sheets. Fascinated by the transparent quality of this rock, the artist has used each sheet as positive (so there is no actual film) and enlarged it onto Cibachrome paper (a technique threatened with extinction). Having played a significant role in the development of life on earth, mica is seen here in its 'intimacy'. It reveals a natural structure that recalls a formal analogy with gestural art, whether the oriental or Western variant.

# Geological Scale, 2009

4 pigment prints on Hahnemühle paper
270 x 110 cm (each)

*Geological scale*, a polyptych representing the geological scale defined by the scientific community, looks more like a calendar than a timeline. Richer has removed the linguistic information given on the colour chart of the 2008 geological time scale, which is a chart developed by the commission for the geological map of the world defining a time line for the planet. Printed and enlarged, the colour charts turn into four panels, presenting a sample of graduated colours. By deleting all the names of the Earth's geological eras, Richer only leaves visible the colour codes CMYK (cyan-magenta-yellow-black) and renders perceptible the abstraction that is time. Central to the artist's concerns is a method of adopting a conceptual approach to colour and painting, in the tradition of Gerhard Richter and the colour charts he started in the 1960s. Conscious of Marcel Duchamp's case for leaving behind retinal art, Richer nonetheless goes against it. He induces an optical fascination, coupled with a rational meaning. The artist thus exhibits the legacy of Op art, kinetic art and pattern painting, while lending it a space-time undercurrent.



# La Soustraction, 2011

Stalactite, metal and motor
109 x 99 x 69 cm

This extraordinary and giant stalactite by Evariste Richer requires a closer look. The work is placed on a turntable, which performs one complete anti-clockwise revolution every 24 hours, hence the title *La Soustraction* (*Substraction*). The details resemble lace, and help us understand the slow "calcification of time".

Installation view at Art Basel Miami Beach, 2013

# La Montagne, 2006

Lambda print
120 x 170 cm

*La Montagne* (*The Mountain*) is a photographic enlargement of a postcard of the Aiguille du Midi, the famous peak in the Mont Blanc. The work combines the visual effect of a camera obscura with a temporal inversion, for the Aiguille du Midi ("the hand pointing to midday") has been turned through 180° and now points to six o'clock, like a stopped watch. Like La Glotte de Platon (Plato's Glottis) and its reflection that turns stalactites into stalagmites, *La Montagne* momentarily freezes time, creating a dramatic tension out of a seeming plunge into the void and an avalanche being held back. Like Everest — a reel of copper wire whose length is equivalent to its nominal subject's height — La Montagne deconstructs a romantic notion which crystallises endless fantasies of conquest and inspires the sentiment of the sublime. Here the artist stands clichés on their heads, both literally and figuratively. At the same time the work's influence on the viewer's physical perception turns the world upside down, making it into a space in which all gravity seems abolished.

# South Face / North Face, 2010

Lambda print
231 x 156 cm (each)

With *South Face/North Face*, physical phenomena are tackled, such as the loss or retention of heat. These two large photos of a survival blanket, when spread out like maps, question notions of symmetry and opposite.

# L’Everest, 2006

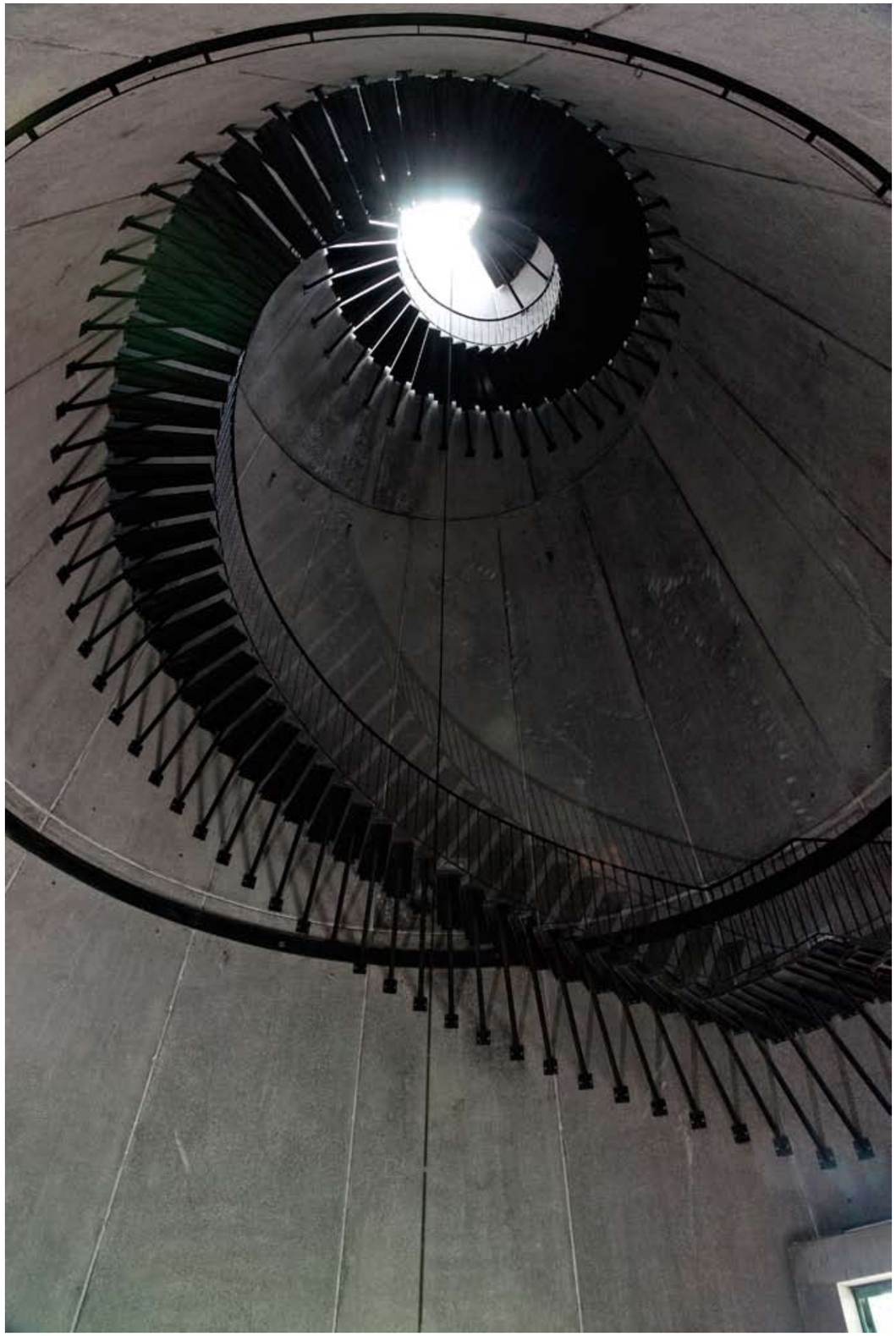
Reel of 8.849 meters of copper wire
20 x 25 cm

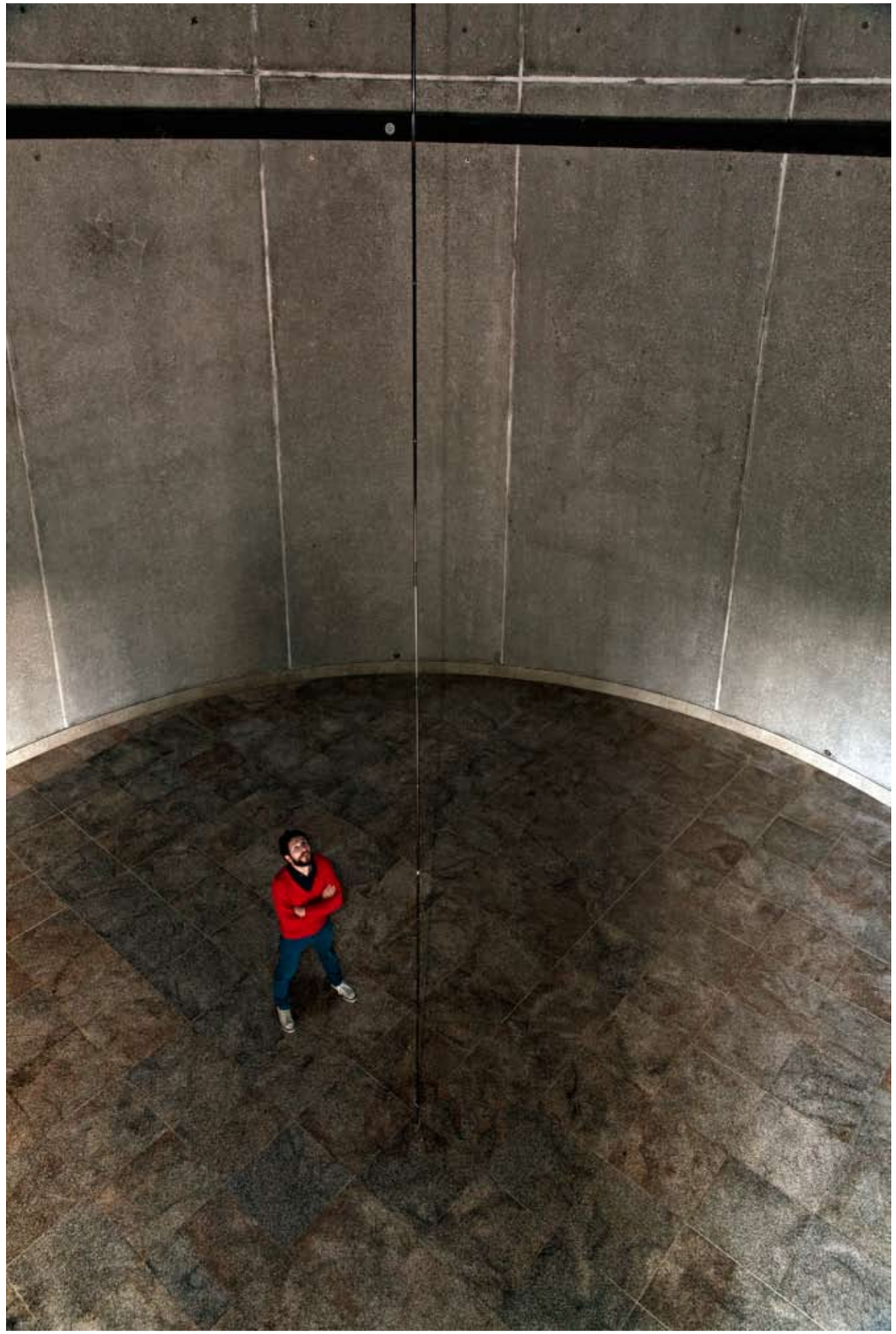
Eight thousand eight hundred and forty-nine metres of copper wire, a length equivalent to the height of the world’s tallest mountain: Everest, then, is a concrete representation of an abstract datum. Here Evariste Richer continues with his poetics of calibration, in a quasi-Romantic attempt to apprehend reality in both its physical and mental plenitude. To do so he has resorted to a metonymic process which reduces the Himalayan peak to the simple physical embodiment of its height. Although this remarkable item sums up the mountain’s uniqueness, in doing so it reduces it to a mere reel of wire, an allusive and perhaps disappointing landscape, far removed from the sensation of vertigo and the conquest fantasies the name “Everest” inevitably calls up. The mountain — that iconic vector of the sublime, in all its wild beauty and limitless panoramas — has been tamed, and wound solidly around its reel. At the same time the conductive copper wire becomes a powerful dynamo, its centripetal movement generating a powerful electromagnetic charge.

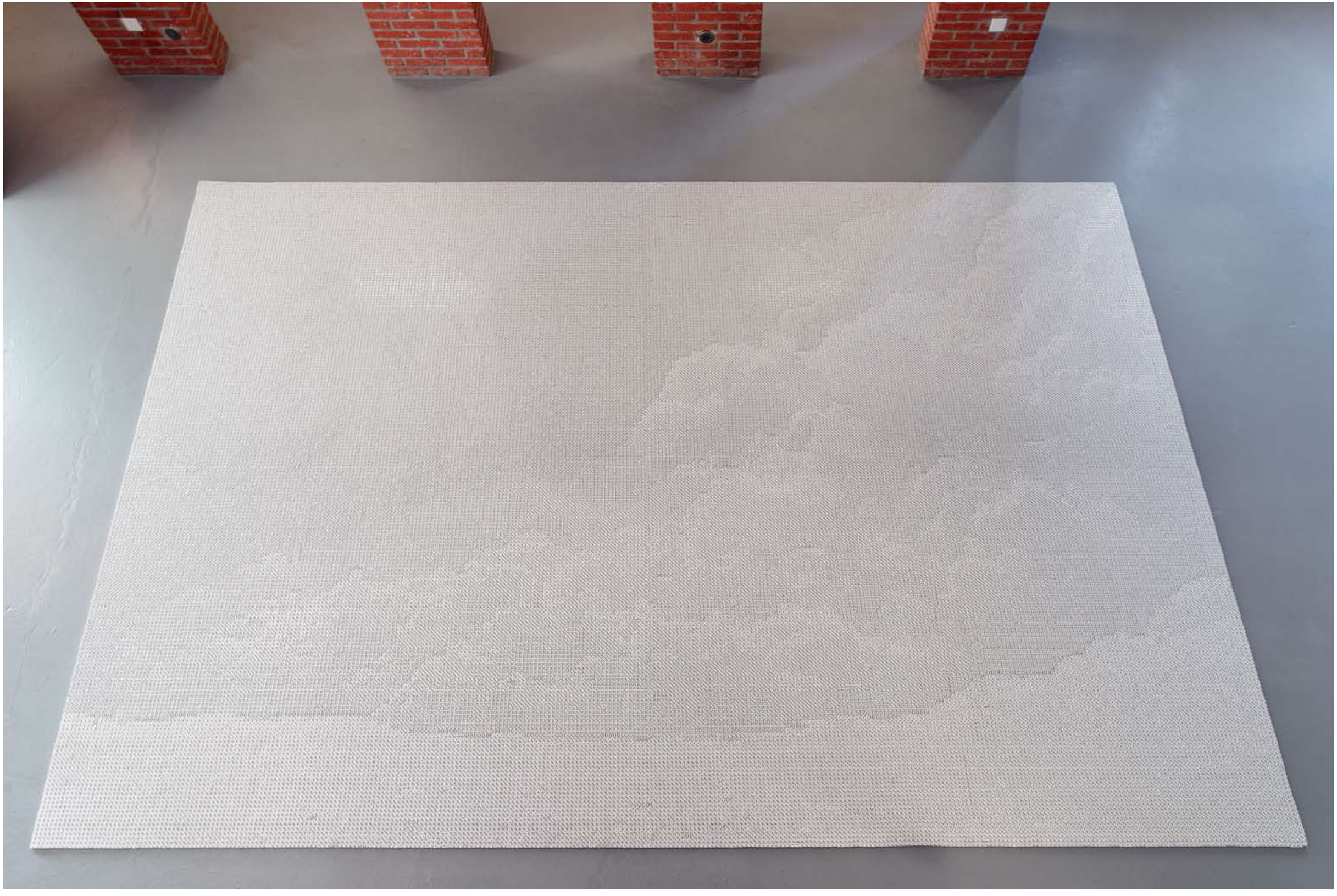
# L'Insondable, 2012

Avalanche carbon probe
23 m

An avalanche probe, an instrument usually used to measure the depth of snow, explores the height of the exhibition area where the graduation of *The Unfathomable* is activated. While the probe is normally intended for getting information about snow depths, the architecture probed in this way provides an index to the variable and invisible spaces of avalanches. The point of the probe has been turned toward the immensity of the sky and not toward the depths of the earth, in a tipping movement of the world.







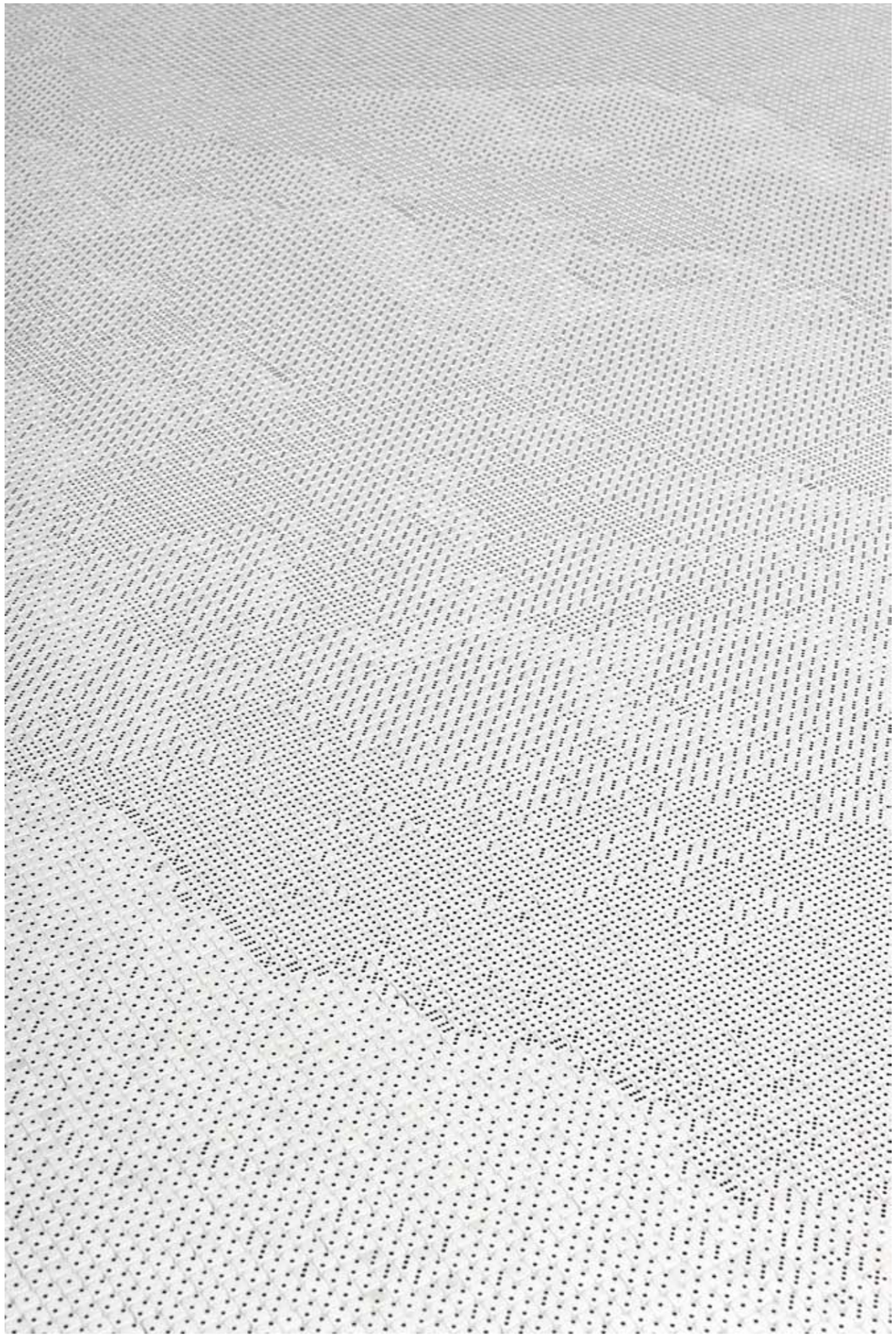
*Avalanche*, CIAP, Vassivière, 2012

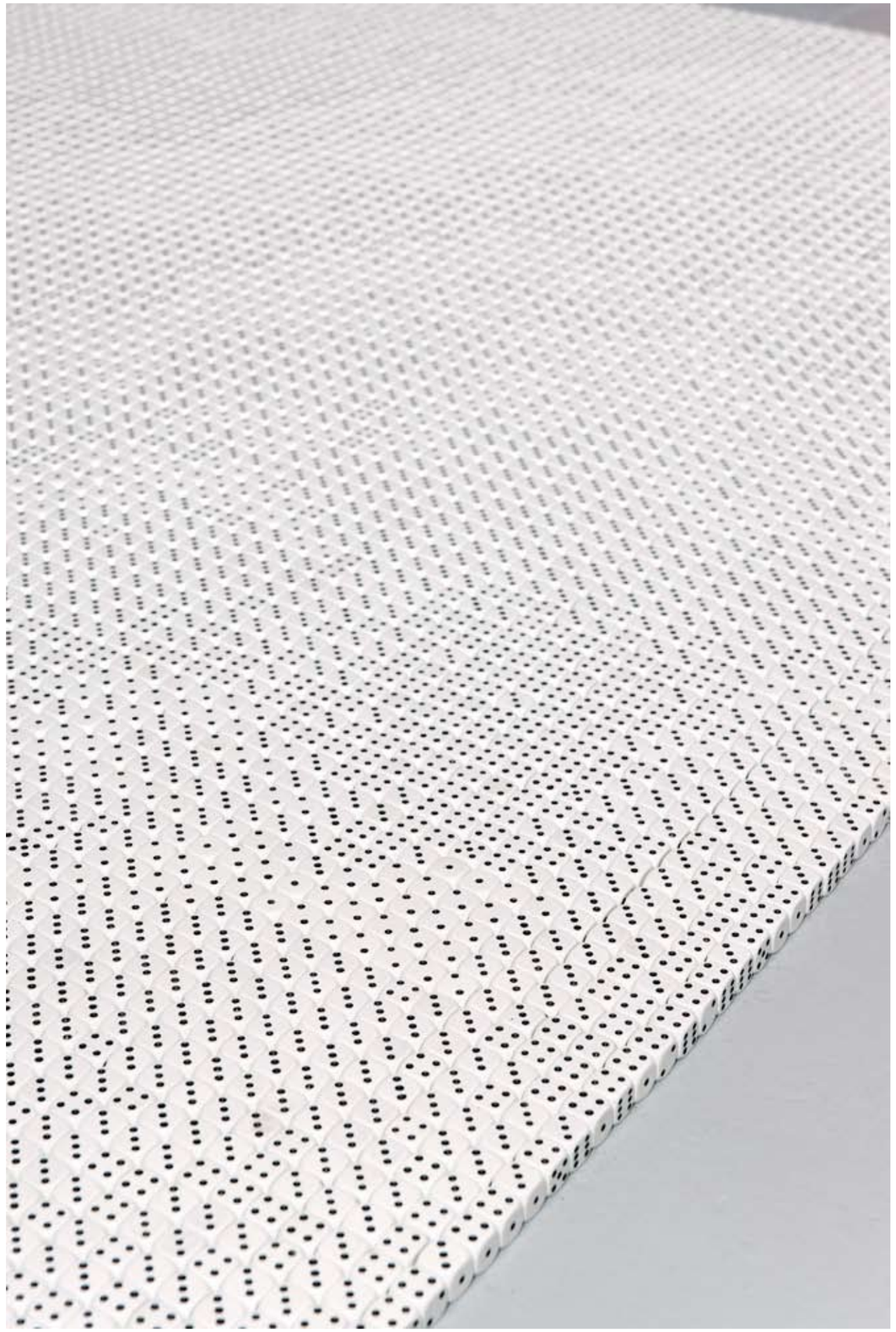
# Avalanche, 2012

Approximately 45.000 dice
500 x 300 x 1,6 cm

The work *Avalanche* was shown in Vassivière and then at Art Basel in the Parcours section in June 2013. It consists of approximately 45,000 dice placed on the ground, seemingly placed at random, yet in a very precise arrangement, reproducing an image of an avalanche; the six-sides of the dice correspond to the six shades of grey in the photo of an avalanche chosen by the artist (1 being almost white, 6 being almost black). They are placed side by side without being glued (to each other or to the ground), which gives a sense of fragility to the whole work, as it is at risk of being shattered by some clumsy foot. The artist, sensitive to the notion of chance, its triggering, its consequences, is proposing here a work that can be read in many ways. Games of chance have roots in all cultures in every era. Using the dice as the base material, the gaming accessory par excellence, Richer perfectly combines object and subject. An avalanche is a contingent phenomenon and its triggering is subject to many factors that seem to be as much a matter of chance as a roll of the dice. One thinks here of course the poem by Mallarmé and his famous phrase "A roll of the dice will never abolish chance" but in a natural link, of the eponymous work of Marcel Broodthaers. One can also legitimately allude to the major work Un, Eins, One by Robert Filliou consisting of thousands of dice of different sizes and colours, all marked with a single "1" and thrown randomly on the floor. However the work of Richer is very different: the dice have come straight from the factory and are positioned one by one in a methodical sequence with the patience of a monk. The effect of cloud-like vibration is conferred by the cumulative mass of the dice; we cannot not detect an actual epicenter, giving it a hazy appearance. The dice, all of equal size, do not seem to concentrate around a point but to be in a sliding movement and growing constantly. In his work, the artist often analyses and breaks down the superhuman events that govern our existence and have a fundamental impact on our individual destiny. By turning his attention on the one hand to gaming which symbolizes entertainment, and on the other hand, to a violent manifestation of nature, Richer imparts a pronounced tension to the work that is accentuated by the black/white contrast of the dice as well as by their density. It seems that the avalanche is about to unleash its destructive energy, the dispersion of the cubic particles is imminent and a tremendous energy will be released.

*Avalanche*, Parcours, Art Basel, 2013





# La Grêle, 2012

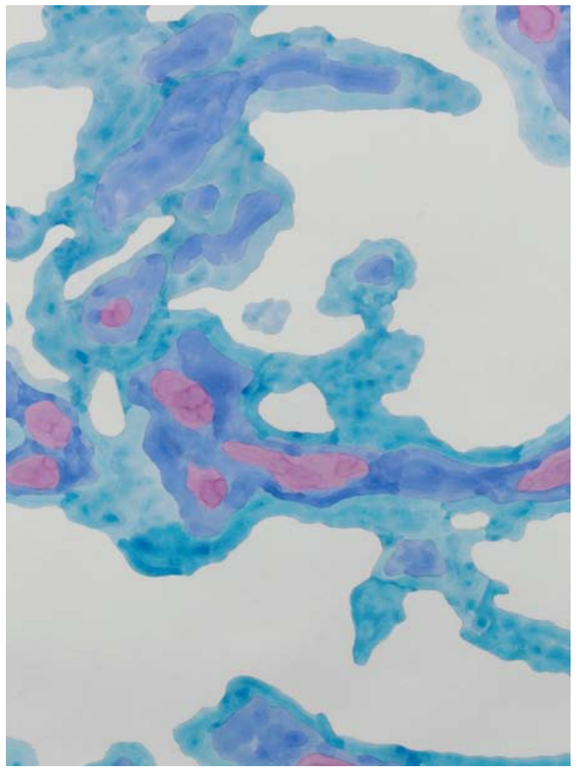
100 cyanotypes glued on cardboard of 1 m x 1 m
Variable dimensions

Inventory of hailstones pictures listed on Internet and developed with the cyanotype process – an old photographic technique producing images in blue dominant.

# Cumul pluviométrique #1. Forte instabilité sur les Antilles et la Guyane. Le 20/06/2006, 2006

Watercolour on paper
123 x 346 cm

This series of large-format watercolours reproduces world total rainfall maps as published in the weather pages of the French daily Le Monde. As each map indicates the daily weather conditions, the corresponding watercolour must be executed the same day in order to match what is an ephemeral situation. With only the modelling of the total rainfall actually transcribed, the paintings are stripped of all geographical indications, the result being an abstract camouflage through which the viewer can descry an allusive but nonetheless identifiable topography. Almost like a photograph being developed, the map emerges out of a kind of coloured mist, breaking the landscape up into myriad atolls and islets and suggesting a planisphere marked out with the regions of heaviest rainfall. At the same time the patches of paint retain their evocative power, hinting at micro-dramas in a way reminiscent of Rorschach tests.



# Contemplation cube, 2010

Plexi cube with particles of cinema screen
50 x 50 x 50 cm

Plexiglass cube filled with remnants of screens recycled from a cinema projection screen factory. The screens have been perforated with thousands of one-mm diameter holes per square meter in order to allow the soundtrack through.

# Masque à faire tomber la neige #1, 2010

Calcite
37 x 31 cm

*Masque à faire tomber la neige (Mask to cause snowfall)* brings together the complexity of natural phenomena and the ritual function of masks.

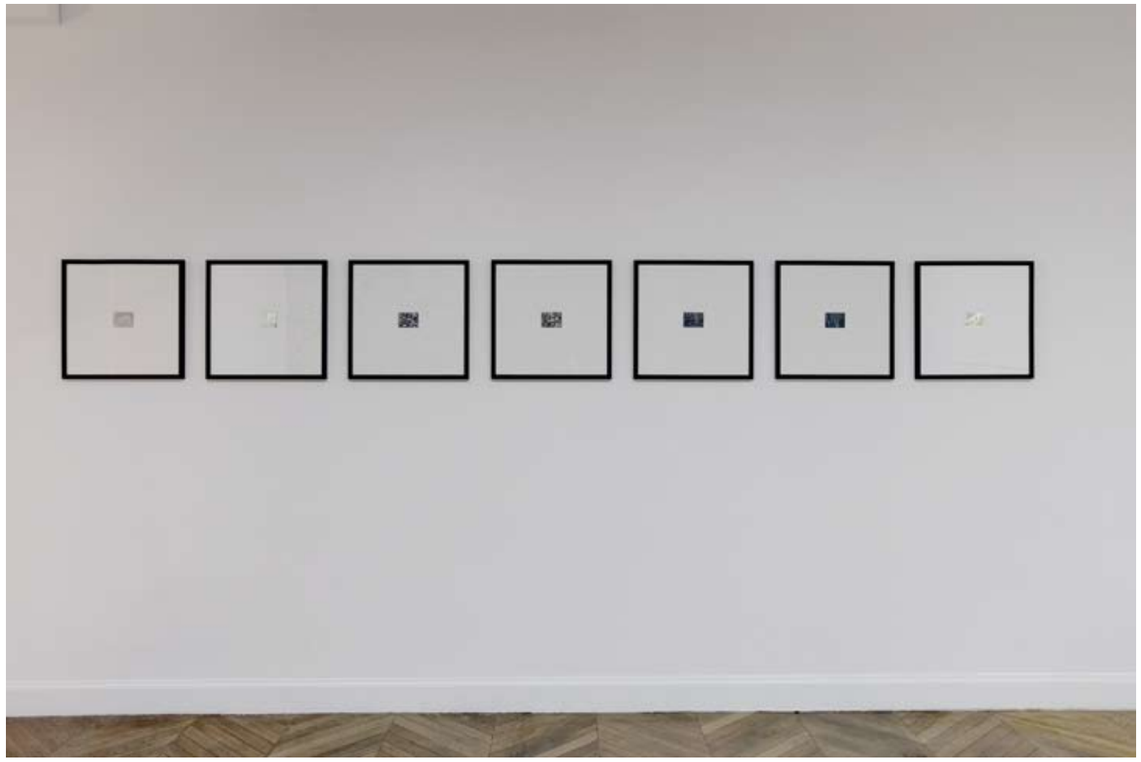
## Masque à faire tomber la neige #2, 2010

Calcite
33 x 27 cm

# Nuages au iodure d’argent, 2007

7 daguerreotypes
6 x 9 cm (each)

In 1839, Louis Jacques Mandé Daguerre patented a non-negative photographic process providing an image directly on a copper plate coated with polished silver. Preparation of the plate depended on a chemical reaction obtained by exposing the silver to iodine vapour: the resultant silver iodide then became photosensitive. Made in precisely this way, the seven daguerreotypes of *Nuages au iodure d’argent* (*Silver Iodide Clouds*) offer a further echo of the technique developed by Daguerre: for these photographs of the sky show us clouds which have themselves been seeded with silver iodide. Thus, cloud-seeding being a method used by some farmers to reduce the size of hailstones, the work references a certain scientistic utopia in which nature — in this case in the form of hailstorms — could be controlled. The technique consists in spraying the clouds with silver iodide crystals propelled by a vortex generator. Mutatis mutandis, these Nuages au iodure d’argent are not unlike Énergie cinétique (Kinetic Energy), another work resulting from Evariste Richer’s research in the same field. However, the choice of motif — and process — is no mere intellectual game of transposition. Above all it represents a specific form of imagery — that of the mists and skies of the German and English Romantics — and this despite the fact that the control of a natural phenomenon by such a process is in direct contradiction with the cult of Nature untamed and hostile. It reminds us, too, of the burgeoning photography of Eadweard Muybridge, for whom clouds as a reflection of human emotion were a favourite subject. Inherently elusive, clouds also embody the passing of time: a drawn-out time like that of the preparation of the plates and the exposure demanded by the daguerrotype, but also of the artist’s prior, gradual learning of the technique itself. Under the Damoclean threat of blur and failure, this protracted time frame becomes the viewer’s personal experience. The daguerrotype never yields itself at first glance: scarcely reaching the surface, the image seems to hesitate until, at last, we find the angle at which it becomes visible as a positive.



# Energie cinétique, 2005

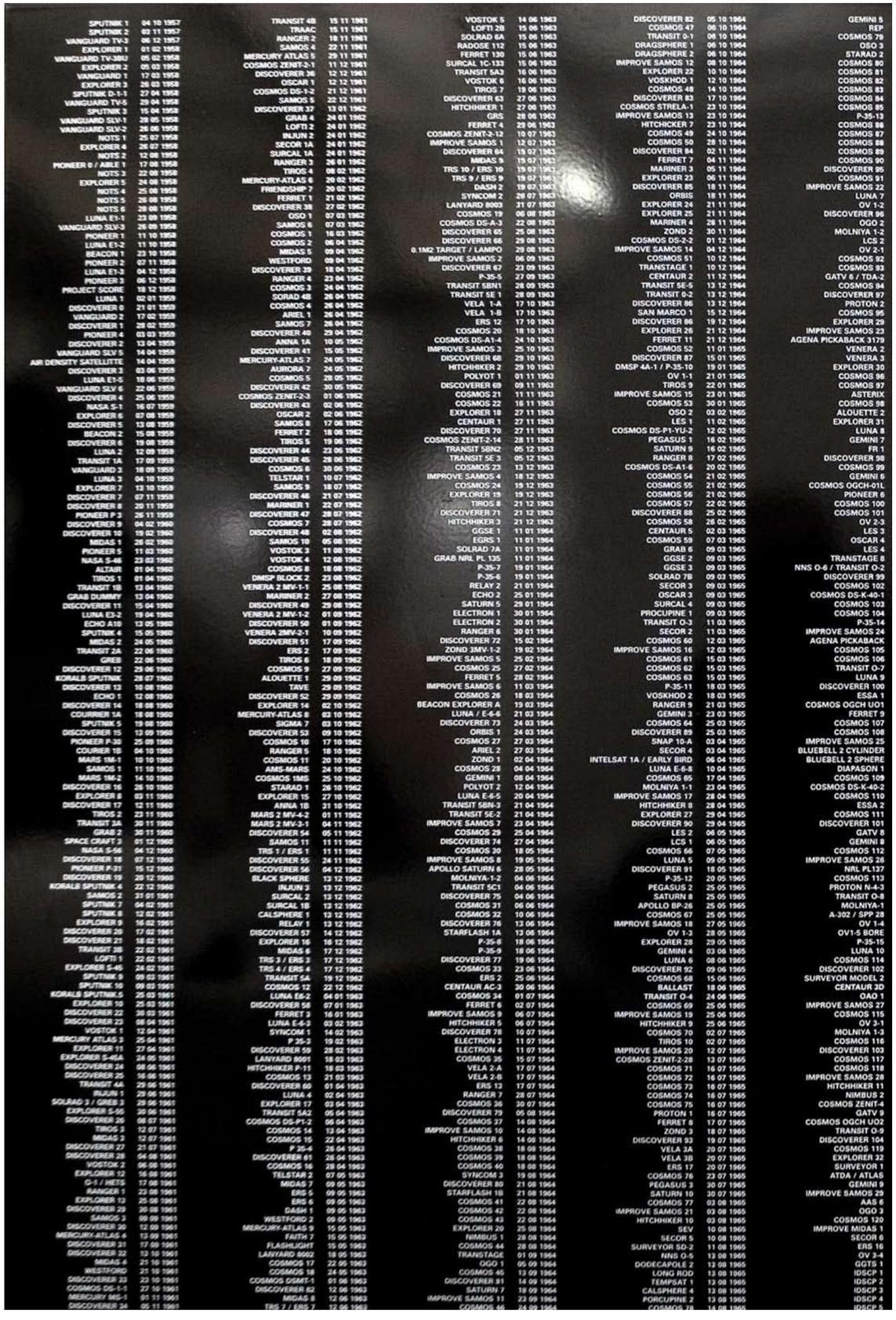
Laser prints on paper
27 x 38,5 cm (each)

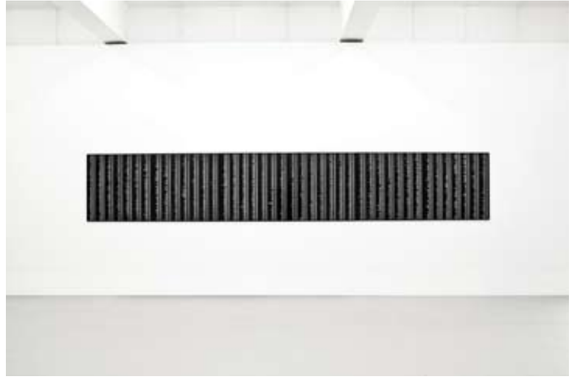
First presented as part of the Fabriques du sublime (2005) exhibition at La Galerie Contemporary Art Centre in Noisy-le-Sec, *Énergie cinétique (Kinetic Energy)* was shown along with the series *Nuages à l'iodure d'argent (Silver Iodide Clouds)*; both works draw on a technique aimed at reducing the disastrous consequences of hailstorms for farmers. Here an all-over assemblage of A3 sheets, glued edge to edge and covering an entire wall, portrays hailstone impacts in increasing order of magnitude. To assess the effect of their cloud-seeding method on the weather, scientists and farmers place "hailometers" — sheets of extruded polystyrene — outdoors; after a hailstorm the sheets are inked over and paper prints taken off them which indicate the intensity of the storm. By methodically classifying these prints Richer pursues and amplifies the scientific approach. A source of astonishing constellations on a reduced scale, Énergie cinétique above all provides a cosmic vision, as if homing in on an increasingly dense drawing of a Milky Way. This work offers a kind of meteorological mapping that reminds us of the Cumuls pluviométriques (Total Rainfall) series: the precipitations recorded in the latter reference the cycles of the universe, the physical forces governing them and the type of energy mentioned in the title, and out of those precipitations emerge the tangible signs of a cosmic, immanent language. Énergie cinétique also recalls August Strindberg's Célestographies (1894), those earth-colour images obtained with neither camera nor darkroom: Strindberg simply exposed photographic plates to the night sky on a window-ledge of his house. Interestingly, too, the process of printing hailstone impacts takes us back to early positive proof photographic techniques. A set of equivalences comes into play between the starry sky captured on polystyrene sheets and the imprint of hailstones as a projection of the sky's image.

# Principe d'incertitude, 2003

6 enamelled metal plaques, typeface Univers 65 white on black background
100 x 100 x 2,5 cm (each plaque)

Listed one after the other on these six enamelled metal plaques are the names and launch dates of all the artificial satellites put into orbit between 5 October 1957 and 18 August 2003: an unlikely inventory and a titanic venture for which the artist had to meticulously cross-reference information from space regulation bodies all over the world. All in all more than six thousand satellites were launched, bearing famous, funny or poetic names — Sputnik, Zeus, Cosmos, Hitchhiker, Donald, etc. — which testify to different cultures, eras and even geopolitical power struggles. The list takes on a commemorative dimension underscored by the solemnity of the object itself, with its enumerative accumulation, its character as one of the classical forms of memorial and the stripped-down sobriety of the evocatively named Univers 65 typeface all highlighting the work's plasticity. A monument to defunct machines, Principe d'incertitude (Uncertainty Principle) calls on the viewer to remember these satellites individually and collectively, while at the same time it homes in on the fragility of scientific knowledge and on the conquest of space as symptomatic of a certain hubris. Taken from the quantum physics principle formulated in 1927 by German Nobel Prize winner Werner Karl Heisenberg (1901-1976), the title refers to the irreducible imprecision of certain scientific calculations, due notably to the impossibility of establishing, simultaneously, the speed and the position of a given particle. In a universe in a state of constant expansion, we are abruptly confronted here with the nebulousness of distance.

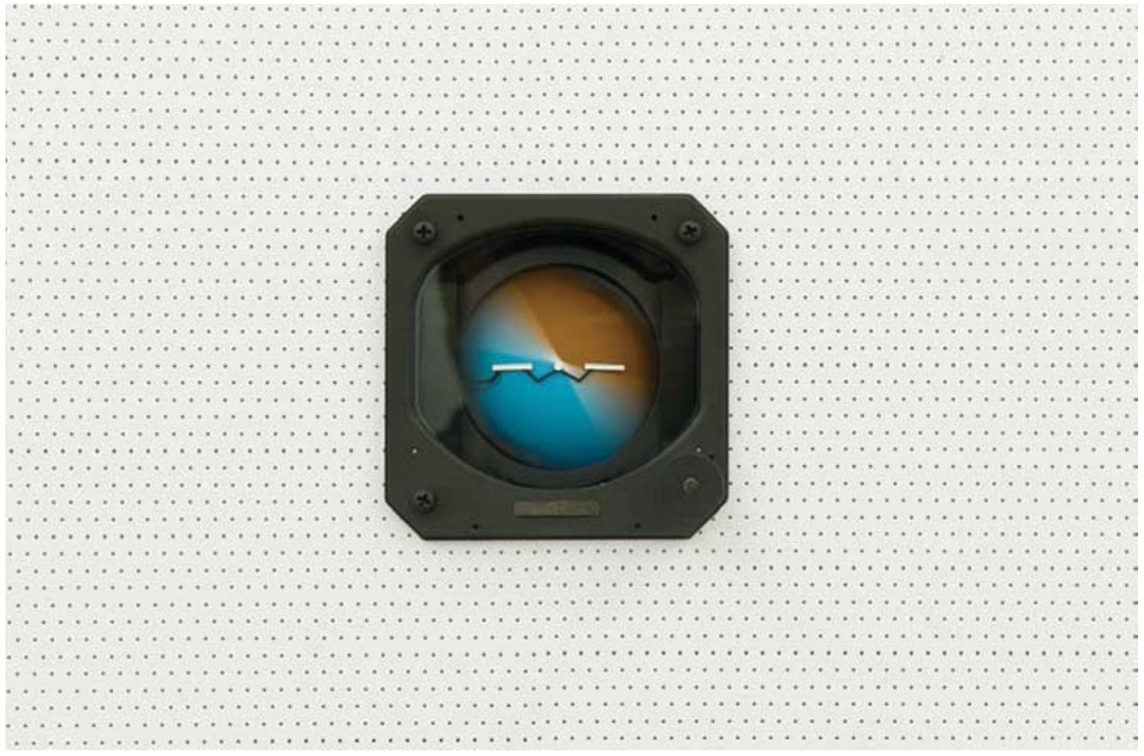


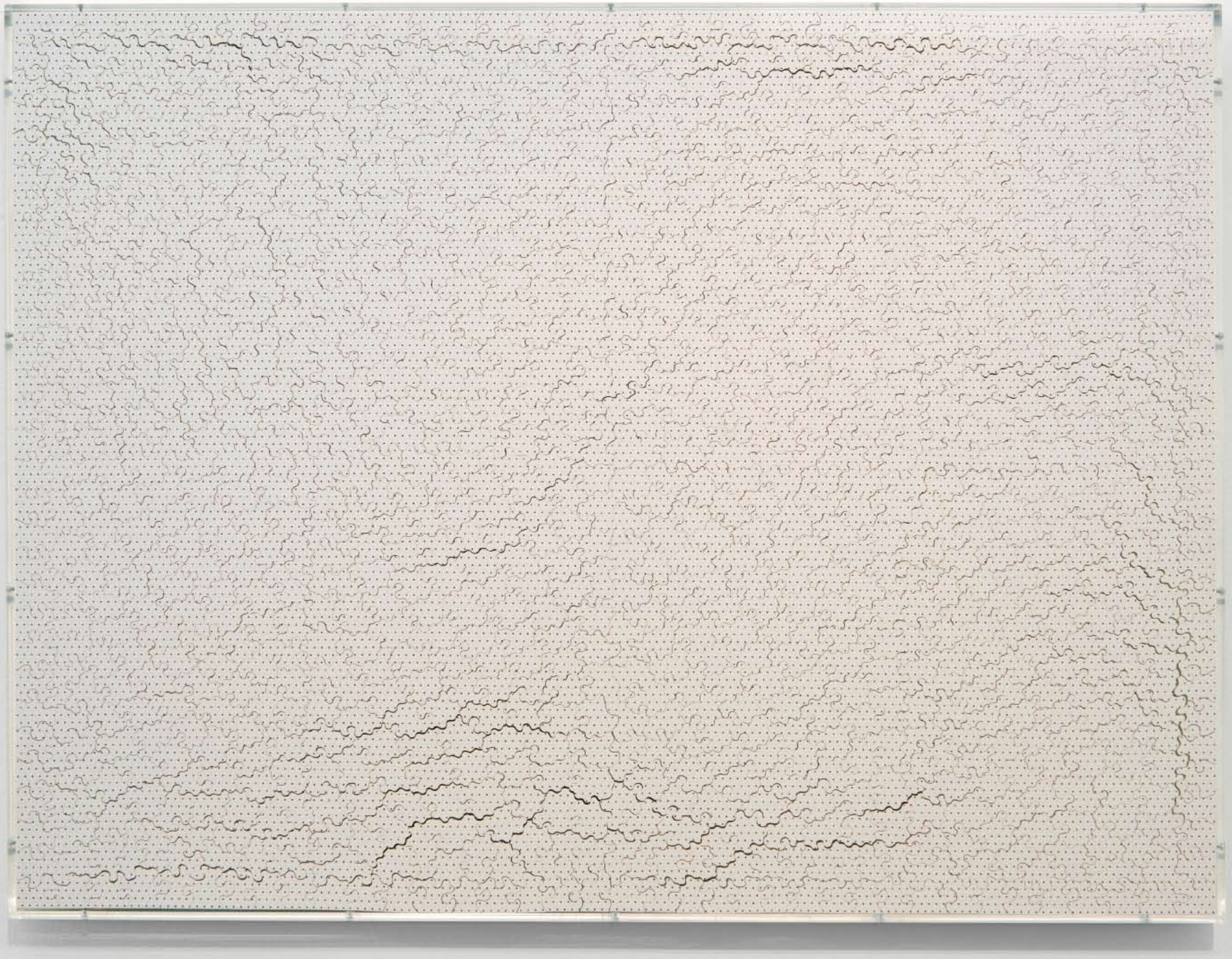



# L’Œil du perroquet, 2008

Modified artificial horizon, motor, variator
10 × 10 × 28 cm

*L’Œil du perroquet* (*The Eye of the Parrot*) is an artificial horizon built into the wall of the exhibition space just as it is usually fitted into an aeroplane’s instrument panel. This device, which allows the pilot to control the pitch and roll of the plane by measuring its tilt, appears here stripped of all bearings and graduations. Using the standard colour code, it shows a stylised, almost abstract landscape in which the blue hemisphere represents the sky, the brown hemisphere the earth and the white line the horizon. However, it lacks the gyroscope that enables stabilisation of the ball, which here turns endlessly on itself. Sky and earth succeed each other as if the crazed instrument were simulating a dangerously spiralling dive or entry into a gravity-free environment. Bordering on fusion, the colours become overlaid, then reappear through the white veil that tends to cover the ball; here we have a reference to the obtaining of the colour white by accumulated synthesis of the primary colours. At once an eyepiece for observing and an instrument to keep a watchful eye on, this work seems to staring back at us with the single, fixed, round eye of the parrot in Placebo. However *L’Œil du perroquet* deliberately fails to settle anywhere.

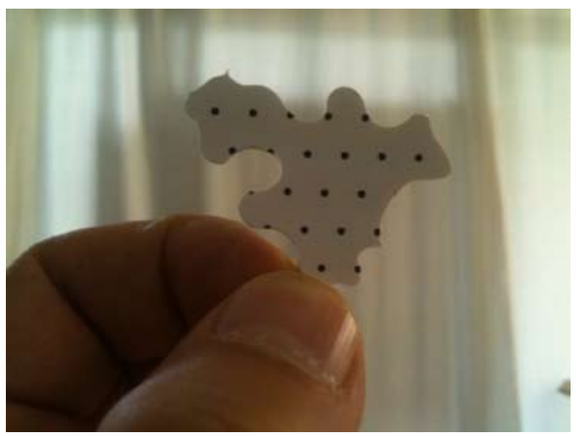




# Chaque seconde à partir de cet instant, 2011

Ink on wood, plexiglass
60 x 80 cm

Beyond the game itself, the puzzle is a reconstruction of a world, a way of making a fragmented space intelligible again.  Richer commissioned a wooden jigsaw puzzle from the last company able to make them in France. The reconstructed image is an array of fine black dots on a white background, which would normally be found on cinema screens. A space that can accommodate all kinds of possibilities, this fragmented and recomposed screen shows us whatever our imagination feels like projecting onto it. "Despite appearances, this is not a solitary game: every move that the person who assembles the puzzle makes has been made previously by the creator of the puzzle; each piece he takes and puts back, that he examines or caresses, every combination he tries and re-tries, every trial and error, every stroke of intuition, every hope, every discouragement, has been determined, calculated, studied by the puzzle creator." (G. Perec)



# Cerveau, 2010

Pyrite, mosaic fragment from Pompeii
130 x 50 x 50 cm (with plinth)

*Cerveau* (Brain) could reduce the human phenomenon to a Cartesian mechanism. Richer has attempted to fashion a cube weighing 1.3 Kg - the average weight of the human brain - out of pyrites, a mineral with a naturally cubic form. This reconstructed cube contains a piece of mosaic from Pompeii. Like a repressed memory, this element introduces mathematics of a spiritual order by exposing the geometrical beauty of the matter and of the memory that constitutes us.

# Médéorite, 2008

Six-sided meteorite engraved like a dice
3 x 2,5 x 2 cm

As the collision between "meteorite" and "dice" ("dé" in French), *Medeorite* is a small siderite-type meteorite whose sides have been stamped like those of a standard dice. Held in place by a magnet hidden in the wall, it seems to be floating weightlessly, as if halted in mid-fall by some supernatural force bent on foiling an earthwards trajectory begun light years ago somewhere in outer space. While its character is perfectly understood, this fragment of extraterrestrial debris nonetheless crystallises various fears and fantasies that mix scientific truth, local superstitions and literary or cinematic references. Here humanity can literally put its finger on a fragment of a world of which it can only have a confused notion; and can imagine itself interrupting the course of this black star — transformed into a dice by the artist — so as to set the game going again while postponing its conclusion. In the tragic beauty of this sombre splinter of metal brought by chance to the Earth's surface, there lies a reminder of the arbitrariness of the accidental, and of a violent impact reduced to insignificance by the sheer scale of the cosmos.

# Cumulonimbus Capillatus Incus, 2008

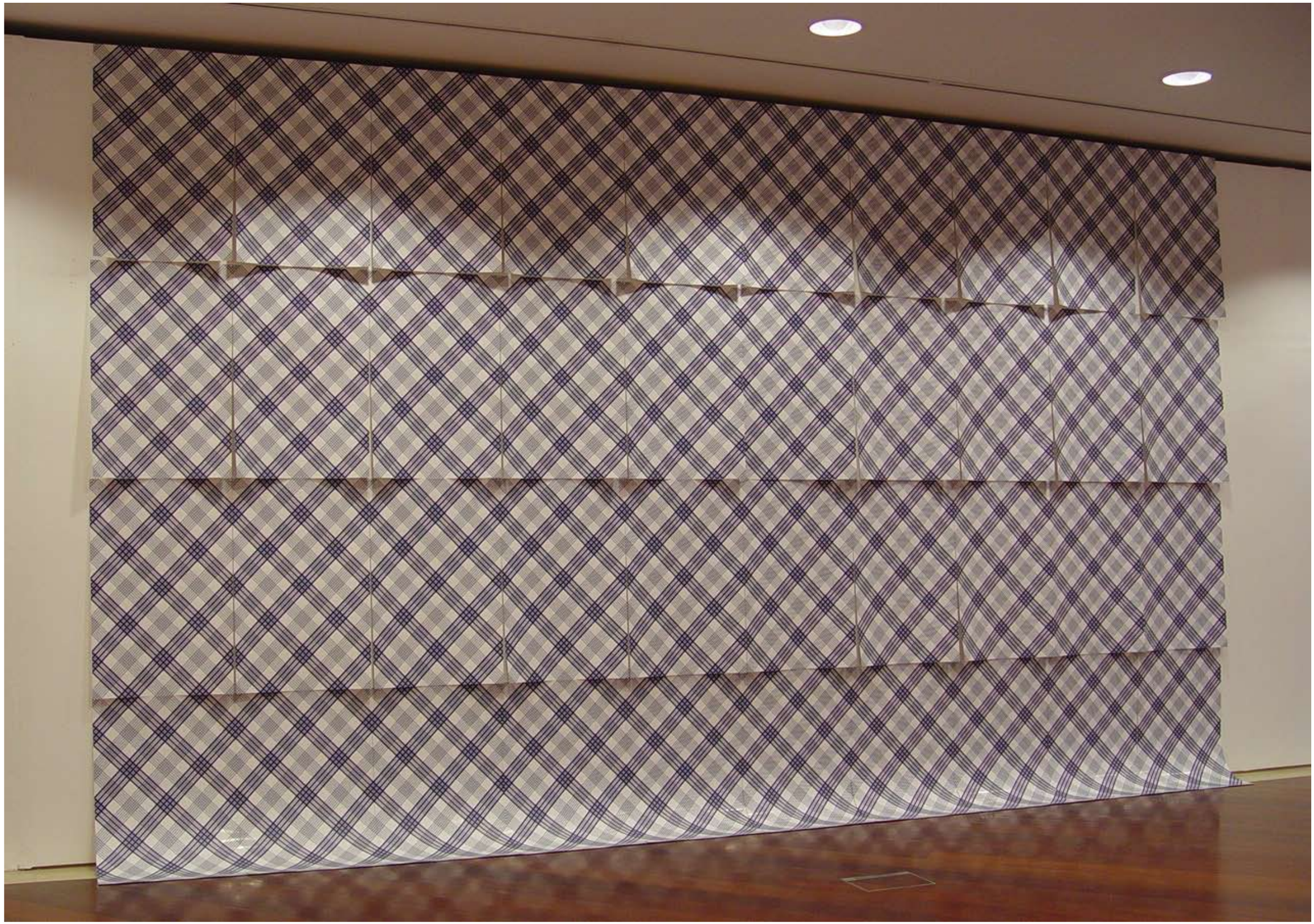
8000 dice 2,2 cm each side, 76 kg
42,7 x 42,7 x 42,7 cm

Sitting on the floor in the exhibition space, *Cumulonimbus Capillatus Incus* immediately reminds you of that familiar Rubik's Cube. And a cube it is: one made of eight thousand standard playing dice — blue, red, green, white and yellow — with its size indexed to the weight of the average adult male, i.e. some seventy-six kilograms. However, while its geometric form generates a powerful impression of stability, its equilibrium, maintained solely by its mass, remains precarious. Visually the composition comes across as a pixellised image, a reflection of the analytical process by which humanity attempts to understand and master the world. Its very structure is a metaphorical reference to that Romantic view of the universe in which the microcosm is the exact image of the macrocosm it belongs to. The work's title is the Latin name of the anvil-headed cumulonimbus, a dense black cloud that produces violent, crop-destroying hailstorms farmers attempt to prevent with silver iodide seeding — a practice the artist also references in *Énergie cinétique (Kinetic Energy)* and *Nuages au iodure d'argent (Silver Iodide Clouds)*. In Evariste Richer's work the dice — that "molecule of randomness" — is often associated with meteors. Symbols of contingency, gambling and meteorology are associated here with the fragility of a structure a single breath could bring down.

# Le Grêlon noir, 2008

Motor, variator, dice
2,2 x 2,2 x 2,2 cm

*Le Grêlon noir* (*The Black Hailstone*) can be seen as a dark pendant to the whiteness of *Le Grêlon* (*The Hailstone*). It comprises a black dice set high up on a wall and set spinning by an invisible motor, its sheer speed generating an illusion of inversed rotation and surrounding the dice with a dark, aura-like halo. Whence the work's poetic side: the discrepancy between the utter simplicity of the system and the beauty that results.
Like its white counterpart, this black hailstone revolves indefinitely, depriving chance of its role in the throw of the dice. In its continuous movement and its reference to things meteorological, this object — so small and banal as to be almost insignificant — symbolises the implacable cycle of the universe while taking on the power of fascination and prediction associated with the heavenly bodies. Initially part of the 2008 exhibition *3 Millimètres par an* at schleicher+lange gallery in Paris, it faced *Médéorite*, a six-sided meteorite with dice-like holes set on a wall at the same height. The formal dialogue that sprang up between the two works set the viewer under the Damoclean sword of a fall at once ever-imminent and endlessly postponed. It is through this suggestion of a black hailstone as a form of foreboding that the artist subtly distils a literary/Biblical recollection of cosmic catastrophes.



*Météorologie*, 2006, set of 54 silkscreen prints

# Dos de carte à jouer, 2010

Rotring on paper, set of 32 pieces
9 x 6 cm (each)

# L'Horloge, 2012

Merry-go-round tray
diameter 750 cm

*L'Horloge* is a tray of merry-go-round devoid of its motor, subjects and big top, and placed vertically looks like a fossil sunk in the nave of the Vassivière Art centre.

# Ellipse / Eclipse, 2007

Reflectors made of reversible glod and silver Lastolite, aluminium frames, Matthews tripods
diameter 300 cm (each)

*Ellipse / Éclipse* comprises two reflectors like the ones photographers use to modulate lighting colour and intensity. Here they are set on those Matthews stands known to everybody in the film-making business. Their reversible fabric — gold on one side, silver on the other — enables not only the diffusing and directing of natural or artificial light, but also its "warming" or "cooling" according to the side used. As a rule this type of reflector is no larger than a metre in diameter, which means that these made-to-measure models look totally out of proportion. In Richer's *La Rétine* exhibition at La Galerie Contemporary Art Centre in Noisy-le-Sec (2007), they were placed in front of the windows, partially blocking them while at the same time capturing and diffracting the light of the sun. The spectator could stroll around these sculptures, which triggered an interplay of reflections both inside the gallery — with the other works in the exhibition — and outside, with nearby buildings. The patches of light they projected onto the neighbouring facades had the effect of defocusing the eye and inducing it to linger outdoors, on the periphery. As a result the exhibition space was almost turned inside out, in a way somewhat reminiscent of the tennis ball in *Blow Up* or the blue backs of the images in Équivalents. For *Ellipse / Éclipse* both reveals and conceals: *Ellipse* gives off a silvery halo, but offers the eye a golden disc; *Éclipse* provides a golden halo and a silver disc. For a viewer caught between a time warp and occultation of physical reality, there seems no escape from the absence conjured up by the paronyms Ellipse and Éclipse. Yet out of this perceptual hiatus springs a broadening of the work's space, effected via the eye and extending beyond the walls of the exhibition venue.

# My Ultra Violet, 2010

Diazo print
300 x 885 cm (overall)

Misappropriating a process normally used for reproducing architectural drawings through simple contact, Evariste Richer has made an imprint of the picture window in his Paris studio. The drawing is hence on a one-to-one scale with its subject. From daily sunshine to ultraviolet rays, and endowed with graph-paper optics, the studio would extend the light spectrum to wavelengths invisible to the naked eye, and become the observatory of natural phenomena that extend to the point of imperceptibility.

# L'Orange, 2013

Inkjet print on Baryté paper mounted on aluminum
31,5 x 43,5 cm (each)

*L'Orange* consists of two photos of measuring instruments on a modified scale that form a perfect circle. On the one hand, one of the buildings of the Jantar Mantar in Jaipur (Yantra Mandir), the famous astronomical observatory of Jai Singh II, constructed between 1727 and 1733 in Rajasthan (India). On the other, the goniometer preserved in the collections of Abbé René Just Haüy (1743- 1822) at the Musée d'histoire naturelle in Paris. The Jantar Mantar is a monumental building dedicated to exploring astronomical depths. The goniometer enabled Abbé Haüy to confirm his theories concerning the molecular continuity and characteristics of mineral species. Two tools that having served respectively to measure celestial mechanics and the angles of mineral geometry- link geological scale to the cosmic scale.

# Miroir noir (concave)
# Miroir noir (convexe), 2012

Black painted glass, oak frame
64 x 47 x 5,5 cm (each)

The black mirror or "Claude's Mirror" from the name of the painter Claude Lorrain (1602-1692) was a small portable mirror, which the landscape painters used to reduce and simplify the tones of the subject.

# La Nuit, 2009

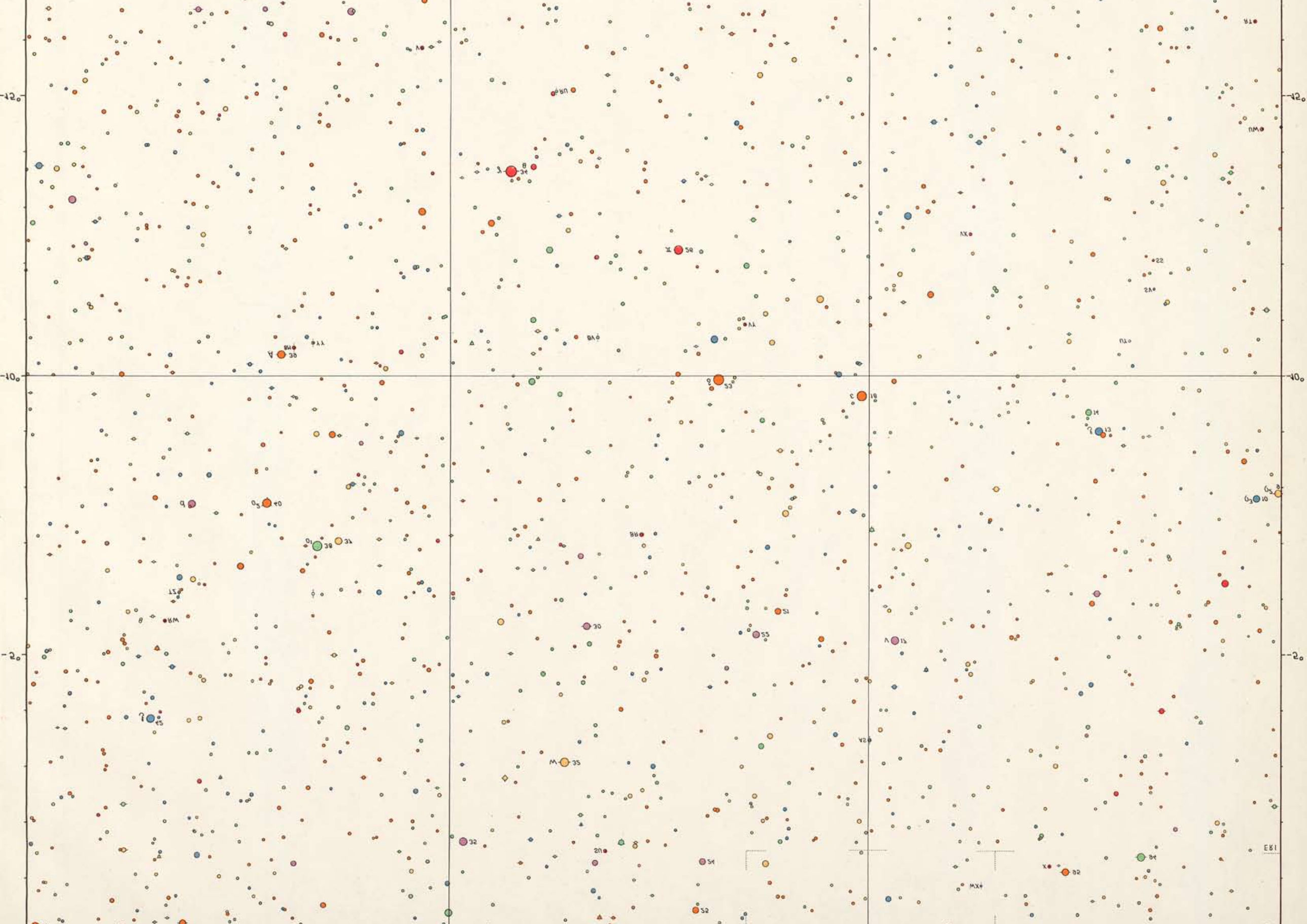
Belgian Black marble, Perkins Brailler typewriter cover, wooden pedestal
120 x 55 x 43 cm (sculpture and pedestal)

As the visitor contemplates *La Nuit* he/she is immersed into a questioning aroused by the unlikely encounter between a block of black Belgian marble and a Braille typewriter cover. It is somewhat paradoxical to enter that world through the darkness of night.

# Democrite / Aristarque, 2009

Lightjet print
170 x 125 cm (each)

The diptych *Democrite / Aristarque* consists of two photographs created in three steps. The artist first made two photocopies using the only photocopier in the Meudon astronomy Observatory's Library: one photocopy with the top open and the other with the top down. These pages depict air (the dark image) and the lid of the machine (the white image). As such, the artist has recorded the surrounding atmosphere in a nod to Marcel Duchamp's "air de Paris" (1949), and he has picked up the marks of wear and tear left on this machine that has borne witness to the passage of space's most advanced theories, doubts and questions. The two images were then scanned without being retouched or altered in terms of size (the only change being the addition of the frame). the third stage entailed scanning and printing the two photocopies. Democrite (460–370 B.C.) developed an atomic theory and Aristarque (310–230 B.C.) declared that the earth revolved around the sun. The black image and the white image oppose and complete each other, like "on" and "off" switches; day and night; the sun and the moon. One, ephemeral, is a facsimile of the infinitely large/infinitely small. the other bears the mark of the thousands of images and texts produced in an attempt to get closer to these two infinities.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# Atlas Ellipticalis, 2012

Pigment print on rag mat, 80 parts
66 x 49 cm (each)

Richer's *Atlas Ellipticalis* is a reinterpretation of one of the three atlas of Antonín Becvár, l'Atlas Eclipticalis (1950). The Becvár's astronomic atlas is the most well-known and the most amply used since the 1950s. However, a certain drift of address and coordinates dedicates them to a progressive disuse, subjecting this charter in time, in the space, and in the definite point of view which ensues from it. So, the distortion as the artist brings in conformance with the first one of a series of three atlas of Becvár (Ellipticalis, Borealis and Australis), cheek on the notion of ellipse, mathematical term indicating the trajectory of celestial bodies and a stylistic device meaning the gap in the speech. The spectator finds himself on the other side of the mirror, in exact opposite from his point of view on the universe. This inversion led empirically an abstract dizziness due to the sudden estrangement in several thousand years light of the ground. This work is reminiscent of Gerard Richter's atlas, which had impressed Richer during its presentation in Documenta 10 (1997), and John Cage's symphonies, consisted from the constellations of Becvár. Liking to interfere its own atmospheric references in the art history, Richer contributes here to confirm the spectral character of the night sky (vault of heaven). Measuring the world, Richer reveals in the eyes of the spectator the strange and violent beauty, through enigmatic natural phenomena.

# Stella (Inferno), 2009

5 Poles
440 x 440 cm

*Stella (Inferno)* consists of a 440 cm tall star constructed from five vaulting poles that stands upright in the exhibition space. While on the one hand being a tribute to Dante's "Devine Comedy", in which each of the three acts end on the word "star", this fragile sculpture also refers to the human urge to push the boundaries of our confined space.

# La Foudre, 2009

White blind stick
14,5 m

*Lightning* (La Foudre), which crosses the stairwell vertically is a blind person's cane, 14 metres long, evokes a flash of lightning and brings together opposite visual phenomena (maximum illumination and blindness).

# En attendant la foudre, 2009

Copper rod, fossilized tortoise
Variable dimensions

A tortoise fossil dating back more than 25 million years has been placed opposite a wall against which leans a stem made of copper – element that conducts electricity. This living being has been retrieved intact, its matter transformed into stone over the course of a slow process of evolution. Lightning, represented here by the copper, can destroy this future in a split second. Coming face to face, the two temporalities give rise to a kind of space-time vertigo.

# Coprolithe, 2009

Fossilised dinosaur excrement (coprolite), Adidas trainers
ca 45 x 35 x 10 cm

On the ground lies a pair of brown Adidas trainers. In front of the trainers, a sort of wizened coral of the same colour – in reality, fossilised dinosaur excrement. The homage to Piero Manzoni's Merda d'artista is caught up in Evariste Richer's whirlwind of references: temporal vertigo imprinted in matter, the retinal trap, the delusion of the concept unite to forge a self-awareness that positions man in a quest, of which he will always find himself at the very heart. The trainers have been worn; they bear the mark of a man's feet. His body is absent, like that of a dinosaur that is all the more formidable as it hunts down its prey in our imagination.

# Syncope, 2011

Fossil of whale's intervertebral disc, bugle
45 x 16 cm

Rhythmic figure, the syncopation is a disruptive element in the time signature.

# Le La, 2012

Whale ear bone, test tube, ceramic, brass, alcohol burner
50 x 25 x 20 cm

The A note is caused by a test tube containing a piece of honeycombed ceramic and warmed. The note produced is received by a whale ear bone – an echo chamber and sound amplification, which generally allows whales to visualize their environment.

## Vacuum (gold), 2013

Silkscreen print on Olin Antalis paper 300 gr
70 x 100 cm

# You Burn, 2012

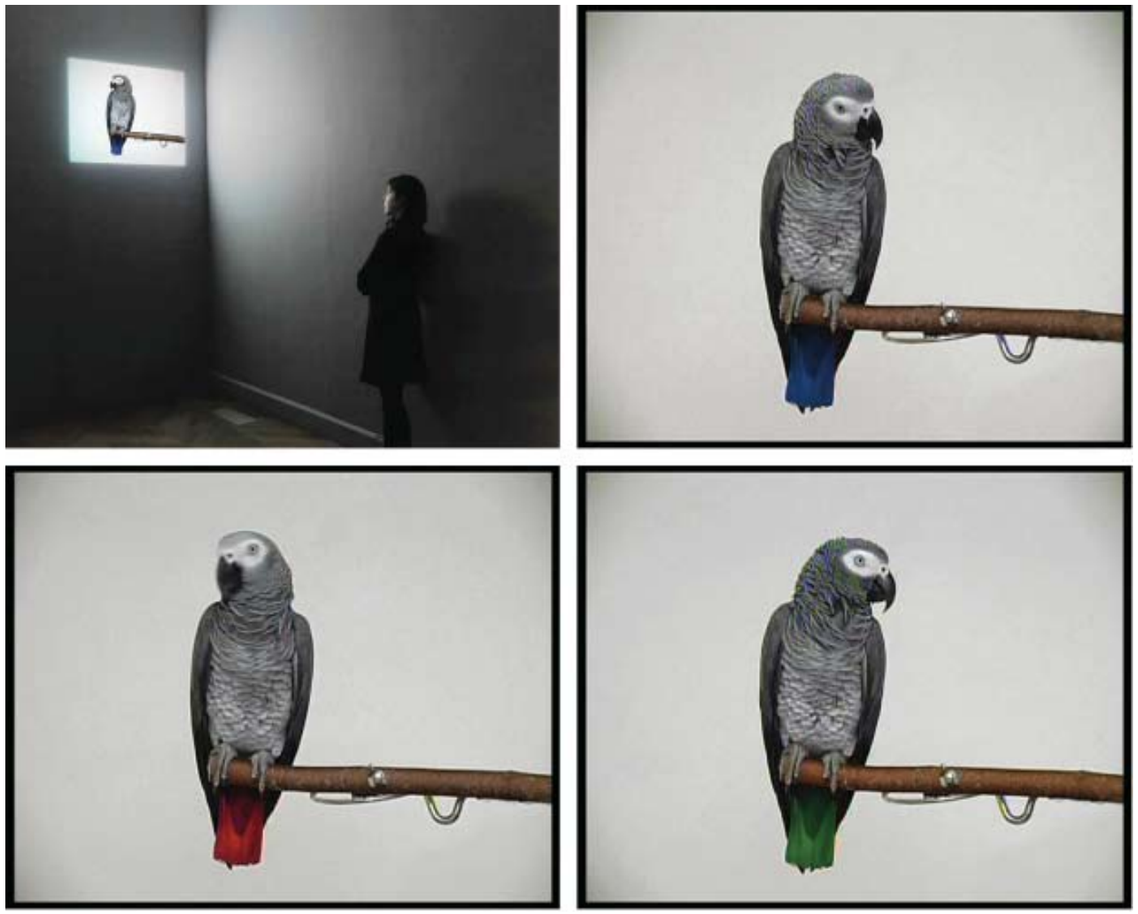
Series of 4 Cibachromes
65 x 75 cm (each, framed)

*You Burn* is a series of four photos developed from slides picked up from a shopkeeper in Jordan, probably the remnants of a set of pictures intended to be projected for children to show and name the colours: violet, yellow, orange and red. The artist has enlarged them while keeping the text on the reverse. The colour is shown, irradiating the viewer, and the monochrome backgrounds are deliberately left dusty and scratched, suggesting a starry sky or a cosmic view (particularly in the violet one). These works challenge the concepts of light, colour and technological issues (the Cibachrome technique disappeared, making way for the Ilfochrome shown here).

# Placebo, 2007

Video
4 minutes loop

*Placebo* is a video loop showing an African Grey Parrot front-on against a neutral backdrop. The action is reduced to the bare minimum: on its perch the impassive bird hardly moves, while its tail cross-fades through all the colours of the rainbow. Its round eyes remain fixed on the camera, gradually giving the viewer the feeling of being observed — "the watcher watched". The surprising silence of the parrot — member of a species famed for its ability to reproduce vocal sound — causes the viewer a mix of expectation and frustration. This deliberately disappointing way of working replaces the word with the image. While the rainbow of the tail reminds us of the gamut of colours used in printing, it also suggests the test pattern on a TV screen: a single, neutral image which potentially contains all others. Via this simple effect the artist turns the image into a trap: rather than reflecting the world via the endless repetition of the parrot, it changes in line with our mental projections, producing a placebo effect.



# La Molécule du territoire, 2010

Metal and paint
Variable dimensions

For *Le Vent des Forêts*, in the heart of the Meuse department in France, Evariste Richer realised *The Molecule of the territory*, a quadripod made starting from the four colours theorema. This theorema allows four colours to fill in bordering territories without two identical colours ever juxtaposing.

# CMYK, 2009

Series of four unpolished semi-precious stones, shelf
Variable dimensions

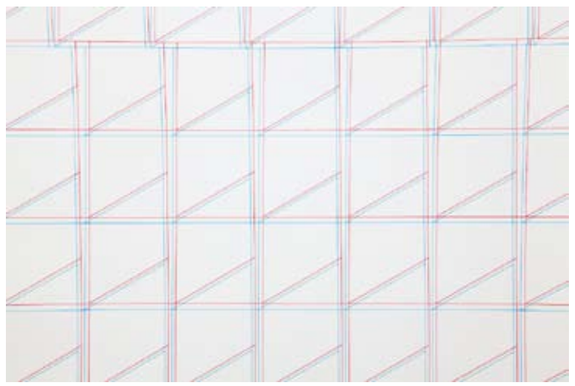
CMYK refers to the basic colours of printing by their initials: cyan, magenta, yellow and key, or black. the artist found semi-precious stones in these tonalities: hemimorphite, cobalt calcite, sulphur and tourmaline. these colours are often found at the edges of photos or proofs, but here the artist places them at the edges of our field of perception: on the ground, according to the order of the printing code or on a shelf a metre from the ground. richer models a code on the planet's very matter, as obtained by sedimentation and via physical and chemical reactions. in this way, he juxtaposes the immediacy of the image with the slowness of the elements. CMYK is an association between the retinal and the rational organisation of the world into categories, with a passing allusion to the slow matter of the earth.

*Universal Library (Northern Hemisphere 90°/ -50°)*, booth Meessen De Clercq, FIAC, Paris, 2013

# Universal Library (Northern Hemisphere 90°/ -50°), 2013

Red and blue ballpoint pen on paper
210 x 740 cm

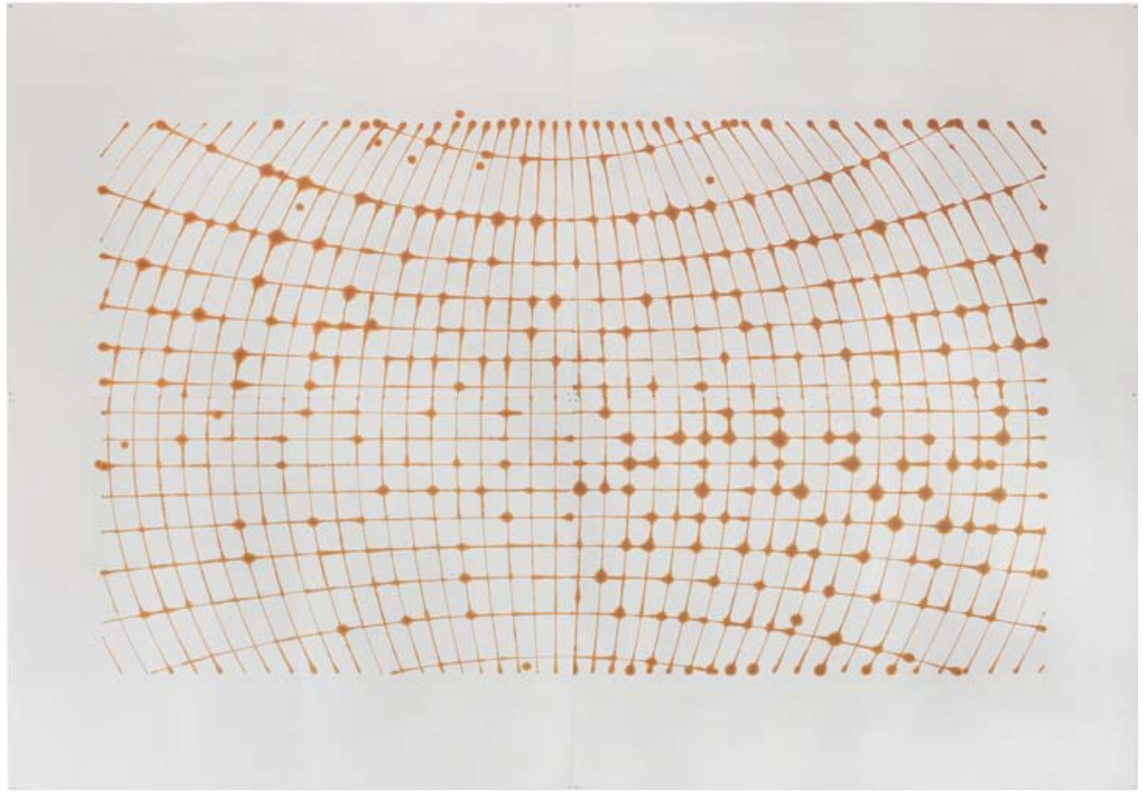
Richer's drawing *Universal Library (Northern Hemisphere 90°/ -50°)* is 7,4 metres wide by 2,1 metres tall and uses the structure of the first modern photographic atlas, the Palomar Observatory Sky Survey. Richer takes care to focus his viewpoint on the northern hemisphere and eliminate the stars so as only to show the grid that gives the atlas its structure. In addition, his drawing has a disturbing quality: the work is in two identical, slightly out of register overlays – one in cyan and the other in magenta – using the "anaglyphic" process that reproduces the gap between the eyes. Unless seen through special corrective glasses, this type of image remains a vibrant geometrical grid, a graphic labyrinth in which the eye becomes lost. Our disorientation in observing the Milky Way is made complete by a semicircular presentation like that of a film studio (cyclorama). This system of cartography of the heavens, which started in a very precise way from the 1950s onward enabled Man to situate himself in relation to the immensity of the universe and ponder the intimate relationship that the stars have between themselves within our solar system. Intimacy is also what is within and secret; is the Earth not immersed within a huge system that still keeps all its secrets?



# Planisphère, 2006

Watercolour paper, crude oil
150 x 220 cm

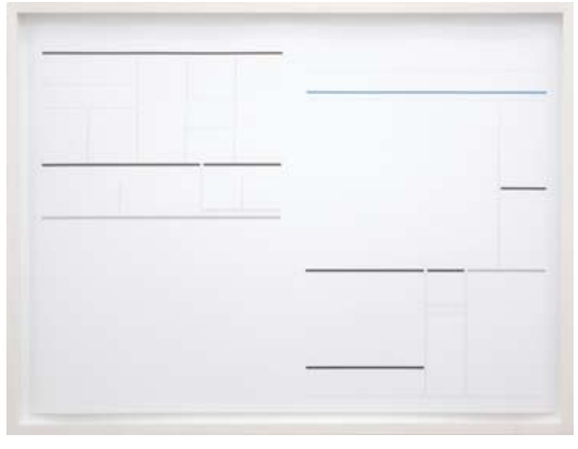
A quick glance and we've made the connection between this deformed grid and a map of the world – or, to be more precise, Mercator's projection, that widely used technique for depicting the Earth on a flat surface. *Planisphère*, like *Cumul pluviométrique* (Total Rainfall), takes advantage of this convention to create an immediately identifiable abstract image: curving outwards and inwards like parallels and meridians, the vertical and horizontal lines undergo the East-West/North-South stretchings that ineluctably model the roundness of the globe. But given the absence of any geographical indicators, the geocentric pretensions of this depiction are refuted: the North could be where we habitually situate the South and the antipodes at the centre of the map. Drawn with crude oil instead of ink, the drawing stands almost "heliographically" revealed, as when Nicéphore Niépce used Judean bitumen in the very beginnings of photography. Latitudes and longitudes crisscross the world with a vast network of pipelines, as if fossil energy alone were underpinning its organization. What emerges is geopolitical system of interpretation that exhausts the content of the map. Like the archeologist's squaring, this reading of the site via Evariste Richer's recurrent grid pattern calls on us to dig, burrow, search – but without dispelling the retinal persistence of this image of the world.



# Sismogrammes, 2010

Pigment print
52 x 68 cm (each)

The French national newspaper Le Monde is transfigured in the piece *Sismogrammes* (2010) (Seismogram). The name of this daily newspaper could be deemed to describe, by metonymy (part for the whole), the planetary scale that the artist draws upon in his work. This series is made up of photographic prints of both sides of pages from a March edition of Le Monde, with a belated, somewhat "off the beat" announcement of the Chilean earthquake of 27 February 2010. The artist has discarded all the information, leaving only its framework.



# Le Monde maculé / Le Monde immaculé, 2004

Copy of the newspaper "Le Monde" and plinth
38 x 25 x 4 cm

*Le Monde maculé (Le Monde Maculate)* and *Le Monde immaculé (Le Monde Immaculate)* offer two copies of the Paris daily Le Monde, one saturated with ink, the other virtually pristine. Each thus embodies one extreme of the printing process: the former is the result of the inking-up process that ensures even distribution of the ink on the rollers, while the latter testifies to the cleaning of the rollers once the print run is complete. While separate, the two are irrevocably linked by their dichotomy, like a negative and its positive. And while metaphorically suggesting information overkill and the paradoxical emptiness that goes with it, their monochrome character also conjures up the history of abstraction, each offering a meteorological "equivalent" in the form of a leaden, stormy sky and a snowy mist.

# Les Fonds, 2010

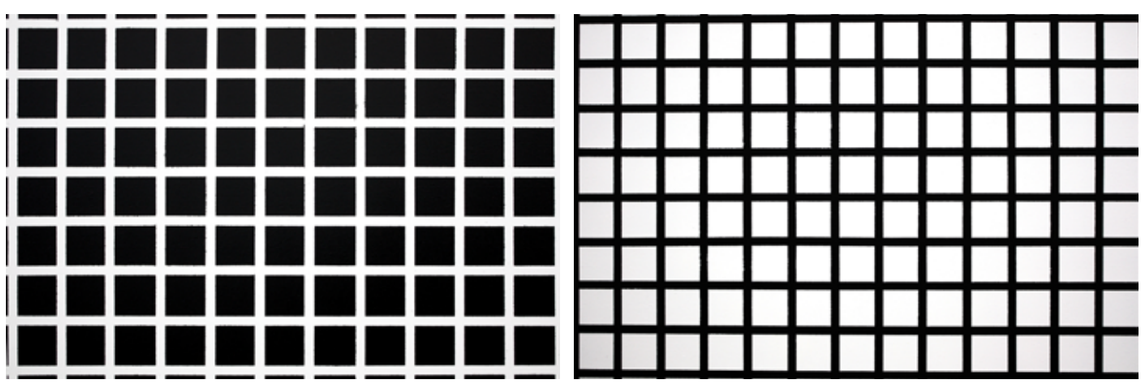
Acrylic paint on canvas
365 x 128 cm (red) - 234 x 142 cm (blue) - 230,5 x 190 cm (white) - 194,6 x 130 cm (black)

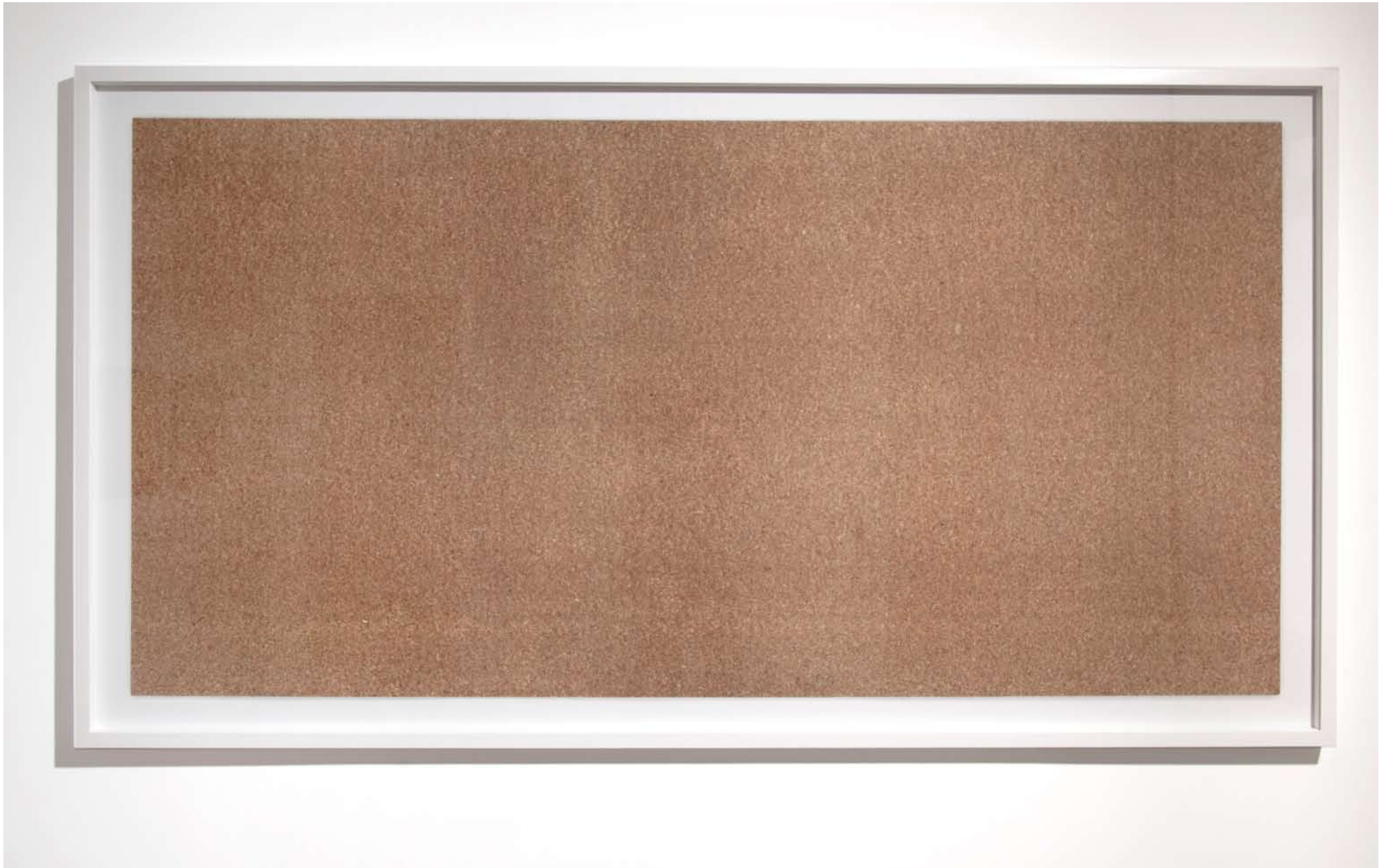
*Les Fonds (Backgrounds)* is made up of four monochrome paintings: black, blue, red and white. These four paintings are in fact facsimiles of the backgrounds that Brancusi strategically placed in his studio in order to enhance his sculptures and suspend them in the space.

# Slow Snow (Day Snow / Night Snow), 2007

Acrylic on canvas
300 x 200 x 4 cm (each)

*Slow Snow* uses the underlying principle of the Hermann Grid, the famous optical illusion based in part on the law of simultaneous contrast of colours. Whether faced with a white grid on a black ground (*Night Snow*) or a black grid on a white ground (*Day Snow*), we see dark or sparkling, light- coloured spots at the points where the lines intersect. These two large paintings conjure up the history of abstraction, from Malevich's *Black Square on White Field* to Gerhard Richter's *Farben* (Colourcharts) pieces and Rosalind Krauss's theorization of the modernist grid. Shown leaning one on the other against a wall, Day Snow and Night Snow generate an uncertainty that eludes modernist codes and suggests something more akin to Op Art. What is to be seen here is not shown, and the viewer has to struggle, searching for an area of visual repose in which the shimmering will stop. The eye sweeps the surface of the canvases, hesitating, blinking, prey to the luminous vibration that gradually coats the two areas with snowflakes: a "slow now" with its roots in paronomasia, a play on phonetically similar but semantic unrelated words. More than just reference to a meteorological phenomenon, *Slow Snow* is a mise en scène of visual scrambling ranging from the mantle of snow that transforms a landscape to the snow on the TV screen.





*Modèle standard #1*, 2012

# Modèle standard #1, 2012

Pigment print on Hahnemühle paper 305 gr
146,2 x 271,8 cm

*Modèle Standard #1* is a 1:1 reproduction of a sheet of particle board. With this work, Richer emphasises the mimetism between the reproduced board and the original (in an allusion to Duchamp and his ready-made). We are also made to think of the infra-ordinary, because the artist is encouraging us to pay attention to the banal, the ordinary. The trivial takes on an enhanced quality, and we are surprised by taking a keen interest in detail and picking out a small item in the profusion of objects around us. The loss of reference points is accompanied by heightened attention, an analysis of every kind of the redistribution of particles. We look at the external, complex structure of this mistreated, compressed, reduced material. A work as stable as a religious picture and which embodies all the strength that enabled it to exist. We are looking at "*mistreated matter which has found rest*" to paraphrase Caillois.

# Les Invariants, 2008

Diptych, Okoume plywood
494 x 190 cm (each)

The big right-angle triangles of *Les Invariants* diptych are each made of exactly the same pieces of plywood – two right-angle triangles, one lager than the other, and two perfectly interlocking L- shapes – but with the pieces arranged differently: while the first is a complete triangle, the second includes a hole, an empty square, a gap that indexes the entire piece. Despite the self-evident character of what he observes here, the viewer is troubled by a discrepancy: the two pieces seem to cover the same area, and adding up the areas of the components gives the same result, whereas one of them has had a piece taken out and so cannot possibly have the same area as the other! This abstract fresco is Evariste Richer's response to the famous geometrical riddle of Plato's Cursed Triangle: close observation reveals that in each figure the permutation of the two triangular pieces slightly modifies the measurement of the two acute angles and, consequently, the slope of the hypotenuse; the resultant empty area thus compensates for the difference in the slope. However, geometrical resolution of this optical illusion in no way undermines the fascination enigmas and other games of logical hold for us. Here retinal reality gives way to the cold beauty of mathematical reasoning, leading the viewer to think more broadly about the appearances of the world around him.

# Les Triangulés, 2012

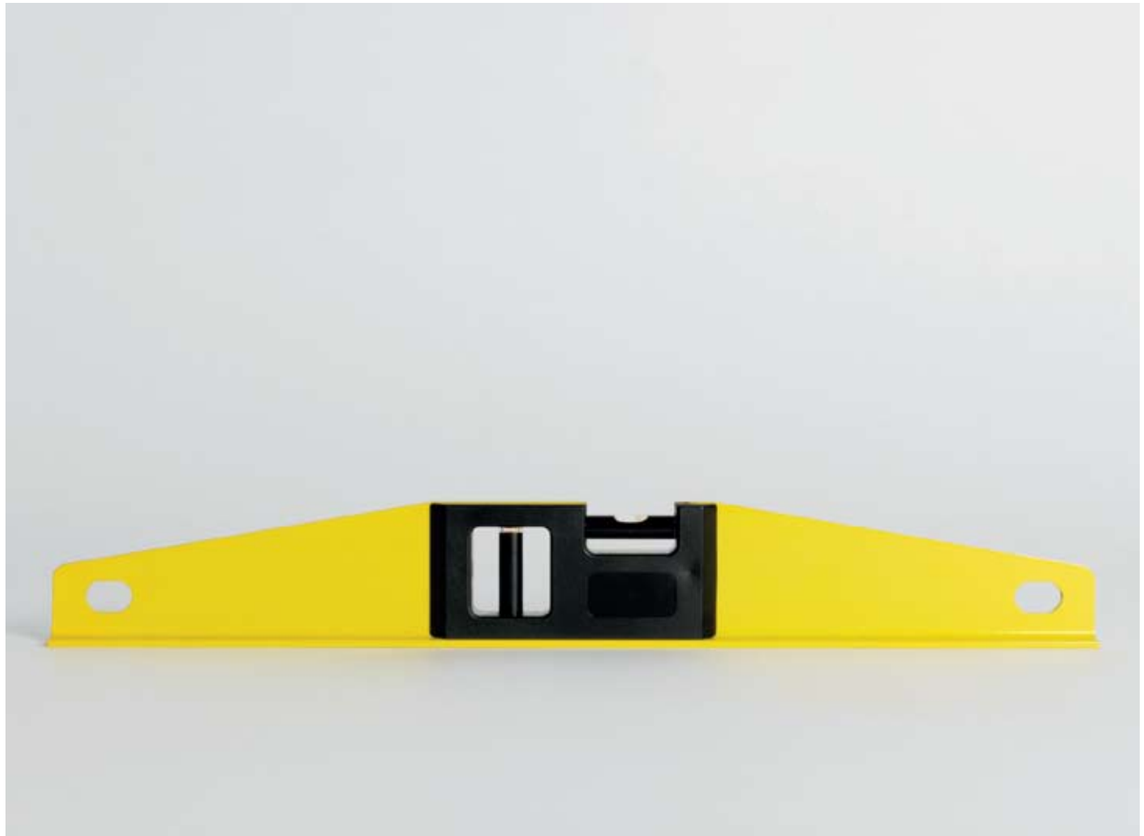
88 linen canvas stretchers
Variable measures

Each triangle's measures take up those of the triangulation system made by Delambre and Mechain along "the meridian line" from Dunkirk to Barcelona from 1792 with the aim of defining the universal meter.

# Black Balance, 2004

Spirite level, crude oil
5,5 x 40 x 2 cm

*Black Balance* is an assisted readymade whose two tubular capsules have been filled with crude oil instead of the usual yellow-tinted ethanol. The brown, viscous liquid clings to the capsule walls, moving sluggishly when the level is tilted in search of its point of balance: this renders the bubbles less skittish, more stable, but at the same time getting the level right is hampered by the dark oil, which obscures the black indicator marks. Black Balance, then, or the oil industry as the gauge of the forces at work in so many of the world's conflicts. However the allusion to the geopolitical role of "black gold" is only implicit: what dominates here is the geological reference, so pervasive in the Richer oeuvre as almost to provide, by analogy, a basis for interpretation. This work can also be related to Planisphère, in which the crude oil used to draw the lines of longitude and latitude is from the same source — Angola. Indeed oil, the outcome of a millennial process of sedimentation and breakdown of organic matter, perfectly embodies the quasi-geological logic underpinning the artist's work, which functions in closely imbricated layers of meaning.



# Fulgurite, 2008

Fulgurite, neon tube
6 x 150 cm

Fulgurites — from the Latin fulgur, "lightning" — are tubular pieces of glass created by lightning strikes in the desert. When the lightning hits the ground, sand and rock are melted by the heat and form a natural, near-opaque glass shot through with impurities. The fascination of this rare phenomenon lies in its lightning- fast duplication of the slow process of fossilisation — in the way it, so to speak, speeds up geological time. These petrified lightning bolts, these imprints of the heavens seem like vain attempts to bring the sky to earth and to leave an implicit trace of its passing. By inserting a fluorescent tube into a fulgurite, the artist recreates a natural event which he then suspends in space and time, with the lightning bolt traversing ad vitam aeternam the glass it is in the process of blowing. In an authentic visual oxymoron it lights up the fossil with its cold glow, transforming it into a vivid blue incandescence. Unlike the Rayon vert (Green Ray), which this luminous horizon cannot fail to remind us of, Fulgurite sets out to ward off the ephemeral rather than present it. Nonetheless both works embody the same paradox: the combination of demiurgic impulse and material process.

# Caesium Shoes, 2010

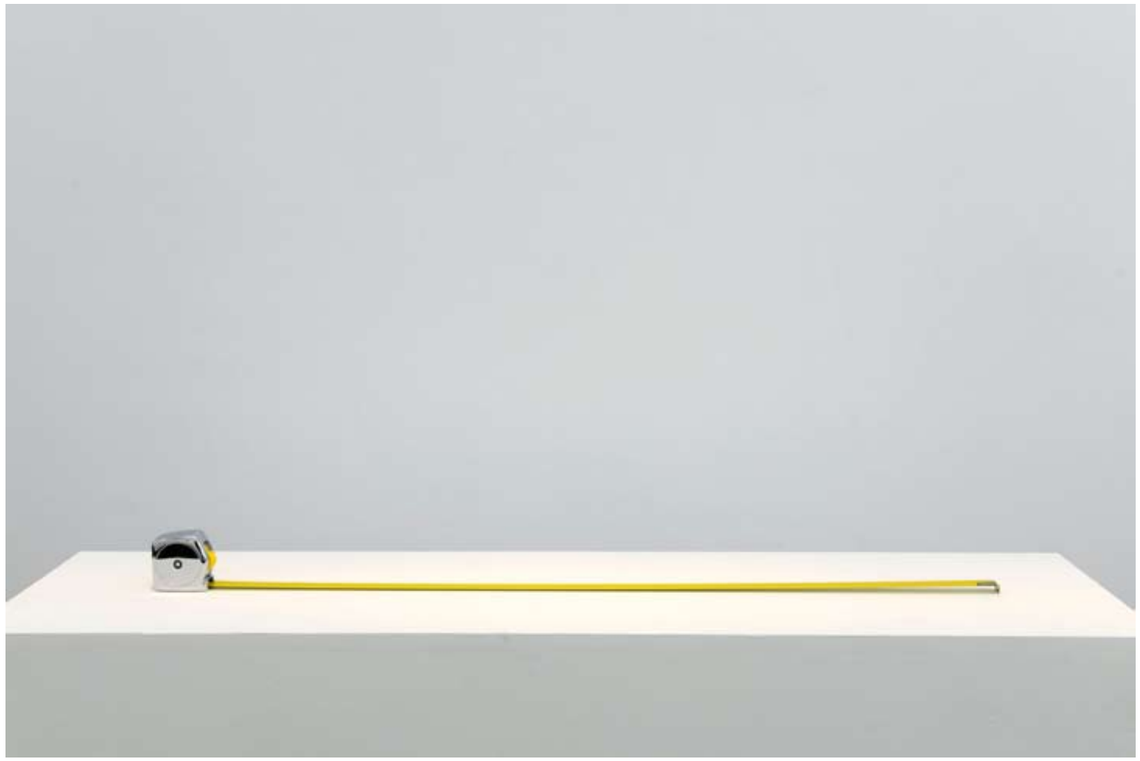
Caesium, Blundstone shoes
20 x 25 x 32 cm

Space and time are two fundamental concepts that pervade Richer's work. *Caesium Shoes*, for example, illustrates travel, whether literal (a pair of shoes), celestial (constellation of paint spots as residual traces of the studio) or temporal (presence, underneath the sole, of a capsule of caesium, the metal used by scientists to define time - the second - with the utmost precision).

# Le Mètre vierge, 2004

Metal, plastic and paint
7,5 x 6,5 x 3 cm

Perplexing to say the least, this object looks like a standard retractable measuring tape – except that it lacks the graduations that allow for the taking of measurements. However, even though stripped of its function as a tool, it remains perfectly identifiable thanks to its metal strip and its case. *Le Mètre vierge (The Blank Measuring Tape)* presents a fictive manufacturing defect which has the humorously poetic object in question teetering on the brink of absurdity. Here measurement, that recurrent motif in the Richer oeuvre, finds a radical reinterpretation. For a moment we succeed in imagining this implicitly scale-less world and its dizzying vision of the immeasurable conjured up by a simple metal tape.



Born in Montpellier, France, 1969
Lives and works in Paris, France

## EDUCATION

DNSEP, École Nationale d'arts de Cergy-Pontoise, France, 1994
DNAP, École Nationale des Beaux-Arts de Grenoble, France, 1992

## SOLO EXHIBITIONS

### 2013
*Le Grand Elastique*, curated by Julien Fronsacq, Palais de Tokyo, Paris, France
*Continuum*, Meessen De Clercq, Brussels, Belgium
### 2012
*Substrat*, Centre international d'art et du paysage, Ile de Vassivière, France
*Atlas Ellipticalis*, Schleicher/Lange, Berlin, Germany
### 2010
*The Catalyst*, Meessen De Clercq, Brussels, Belgium
*L'Hypocentre*, Schleicher/Lange, Paris, France
*Caesium*, curated by Marianne Lanavère, La Remise, Kunstverein Braunschweig, Germany
### 2009
*L'adorable Leurre*, curated by Damien Sausset, Transpalette, Bourges, France
### 2008
*3 Millimètres par an*, Schleicher/Lange, Paris, France
### 2007
*La Rétine*, curated by Marianne Lanavère, La Galerie, Centre d'art contemporain, Noisy-Le-Sec, France

## GROUP EXHIBITIONS

### 2014
*Exposition Prix Marcel Duchamp*, Wilhem Hack, Ludwigshafen, Germany (upcoming)
*Exposition Prix Marcel Duchamp*, Musée des Beaux-Arts, Rouen, France (upcoming)
*Zodiaco*, curated by Davide Bertocchi, Galleria Car, Bologna, Italy
### 2013
*De leur temps [4] – 2010/2013 - Regards croisés de 100 collectionneurs sur la jeune création*, group show organised by ADIAF. Centre d'Art Le Hangar à Bananes, Nantes, France
*A nonspatial continuum in which events occur in apparently irreversible succession from the past through the present to the future*, Schleicher/Lange, Berlin, Germany
Duo presentation with Katrin Sigurdardottir, FIAC, Paris, France
*Caché derrière les apparences*, Galerie du 5ème, Galeries Lafayette, Marseille, France
*Parcours*, Art Basel, curated by Florence Derieux, Basel, Switzerland
*Dynamo, A Century of light and movement in Art from 1913-2013*, curated by Serge Lemoine and Matthieu Poirer, Galeries Nationales du Grand Palais, Paris, France
∞ > ∞, Galerie Le Minotaure, Paris, France
*Paint it black*, curated by Xavier Franceschi, FRAC Ile-de-France, Le Plateau, Paris, France
*La fabrique des possibles*, FRAC Provence-Alpes-Côte-d'Azur, Marseille, France
### 2012
*Les dérives de l'imaginaire*, curated by Julien Fronsacq, Palais de Tokyo, Paris, France
*Dimensions Variables*, curated by Nathalie Ergino and Anne Stenne, IAC - Institut d'Art Contemporain Villeurbanne - Lyon, Villeurbanne, France
*Champ d'Expériences*, curated by Marianne Lanavère, Centre international d'art et du paysage, Ile de Vassivière, France
*Défier l'Éphémère*, CCC - Galerie Experimentale 2012, Tours, France
*Particles*, Meessen De Clercq, Bruxelles, Belgium
*Futur Antérieur: Rétrofuturisme / Steampunk / Archéomodernisme,* galerie du jour agnès b., Paris, France
*La peinture sans les peintres*, curated by Marjolaine Levy, Centre d'art La Villa du Parc, Annemasse, France
*Décalage*, Schleicher/Lange, Paris, France
### 2011
*Momentarily learning from Mega-Events*, curated by Ala Younis, Makan, Amman, Jordan
*Le dessinateur comme prestidigitateur,* curated by La Plateforme Roven, Musée de la Magie, Blois, France
*Le monde en morceaux,* curated by Marin Kasimir, Private Collection Frederic de Goldschmidt, Brussels, Belgium
*Ecce Homo Ludens, Le jeu dans l'art contemporain*, curated by Cyril Jarton, Musée Suisse du Jeu, La Tour de Peilz, Switzerland
*Les Amis Imaginaires*, curated by Jeremie Gindre, Fonderie Kugler, Genève, Switzerland
*Mondos Nomades*, curated by Béatrice Josse and Raul Rulfo Alvarez, Mnav - Museo Nacionales de Artes Visuales, Montevideo, Uruguay
*Alertes*, curated by Alain Berland, Collège des Bernardins, Paris, France
*La Vie Mode d'Emploi, (Life a User's Manual)*, Meessen De Clercq, Brussels, Belgium
*Abstraction & Storytelling*, curated by Joana Neves, Marz Galeria, Lisbon, Portugal
*Arbeiten aus dem Bleistiftgebiet*, curated by Gregor Hildebrandt, Galerie Van Horn, Düsseldorf, Germany
*Pour une république de rêves*, curated by Gille Tiberghien, Crac Alsace, Altkirch, France
*The past is a grotesque animal*, in extenso, Clermont-Ferrand, France
*Architectures / Dessins / Utopies*, curated by Ruxandra Balaci, Mnac - The National Museum of Contemporary Art, Bucharest, Romania
*Aether, Nouveau Festival (2nd Edition)*, curated by Christoph Keller and Bernard Blistène, Centre Pompidou, Paris, France
*Nouvelles du Jour,* curated by Elvire Bonduelle and Marguerite Pilven, Galerie Jtm, Paris, France
### 2010
*La molécule du territoire*, curated by Pascal Yonet, Le Vent Des Forets - Espace rural d'art contemporain, Fresnes-au-Mont, France
*Eclats*, curated by Bettina Klein, Musée de Minéralogie, Strasbourg, France
*Light Drifts*, curated by Eva Lemesle, Matthieu Foss Gallery, Mumbai, India
Schleicher/Lange at Temporary Gallery, Vienna, Austria
*Scavi*, curated by Simone Menegoi, Centre culturel français de Milan, Milan, Italy
*Objects are like they appear*, Meessen De Clercq, Brussels, Belgium
*Antiantianti (Shapes, contexts and rules)*, curated by Nicolas Chardon, Log, Bergamo, Italy
*America Deserta*, curated by Sandra Patron and Etienne Bernard, Le Parc Saint Léger - Centre d'art contemporain, Pougues-les-Eaux, France
*Résilience*, curated by Lauranne Germond, La Tôlerie, Clermont Ferrand, France
*Le pire n'est jamais certain*, curated by Christian Debize, Galerie de l'esplanade de l'Esamm, Metz, France
*Drawing Time*, Hors les murs du FRAC Lorraine, curated by Béatrice Josse and Marie Cozette, Galeries Poirel, Nancy, France
*Ellipse / Eclipse*, Schleicher/Lange, Paris, France
*Ellipse / Eclipse*, Galerija Gregor Podnar, Berlin, Germany
### 2009
*Radical Autonomy*, curated by Sophie Legrandjacques and Arno van Roosmalen, Le Grand Café - St Nazaire, Centre d'art contemporain, Saint-Nazaire, France
*Esthétique des pôles. Le testament des glaces*, FRAC Lorraine, Metz, France
*Les nuages… Là-bas…Les merveilleux nuages*, in collaboration with The FRAC Haute-Normandie, Musée Malraux, Le Havre, France
*Spy Numbers*, Palais de Tokyo, Paris, France
*Le trosième lieu / Der dritte Ort*, curated by Anne Faucheret, Grazer Kunstverein, Graz, Austria
*Pragmatismus / Romantismus - Les matériaux du possible*, curated by Anne Bonnin, Fondation d'entreprise Ricard, Paris, France
*From the corner of the eye - The extra-infra-ordinary*, Schleicher/Lange, Paris, France
### 2008
*Acclimatation*, curated by Bénédicte Ramade, Villa Arson, Nice, France

( ), *Dans le cadre du cycle Neutre Intense*, curated by Christophe Gallois, Carl Freedman Gallery, London, UK
*Fragile (de l'art du)*, Cab - Centre d'art Bastille, Grenoble, France
*Fabricateurs d'espaces*, curated by Nathalie Ergino, IAC - Institut d'art contemporain, Villeurbanne, France
*Disarming Matter,* curated by Chris Sharp, Dunkers Kulturhus, Helsingborg, Sweden
*It's gonna rain, dans le cadre du cycle Neutre Intense*, Centre d'art Mira Phalaina, Maison Populaire, Montreuil, France
*Recent acquisitions* - FRAC Piemonte, Centro culturale Cittadella, Italy
*When a clock is seen from the side it no longer tells the time*, Galerie Johann König, Berlin, Germany
*Landscope*, (touring exhibition), Galerie Thaddaeus Ropac, Paris, France // Galerie Thaddaeus Ropac, Salzburg, Austria
*Unknown Land*, curated by Anna Johansson, Elastic, Malmö, Sweden
*Recent acquisitions* - FRAC Piemonte, San Marco Church, Vercelli, Italy
*+ De Réalité*, Hangar à Bananes, Nantes, France
Joseph Alois Schumpeter, Oui Centre d'art contemporain, Grenoble, France
( ), *dans le cadre du cycle Neutre Intense*, curated by Christophe Gallois, Centre d'art Mira Phalaina, Maison Populaire, Montreuil, France
*Ultramoderne*, (touring exhibition), curated by Tiphanie Blanc, Yann Chateigné and Gyan Panchal, Centre d'art Passerelle, Brest, France

**2007**

*Utopomorfias / Utopomorphies*, curated by Joana Neves and Diogo Pimentao, Galerie Antonio Henriques, Viseu, Portugal
*Raw*, IrmaVepLab, Lieu de création contemporaine, Chatillon sur Marne, France
*Feu la sonde*, Galerie de la Châtre, Paris, France
*L'ile de Morel*, curated by Joana Neves, Volets1&2, Centre Photographique d'ile de France, Pontaultcombault, France
*Le million et quarante-quatrième anniversaire de l'art*, La Galerie, Centre d'art contemporain, Noisy-Le-Sec, France

**2006**

*Precipite / Precipitado*, curated by Joana Neves, Galeria Paços Do Concelho, Aveiro, Portugal
*Premier Jour*, IrmaVepLab, Lieu de création contemporaine, Chatillon sur Marne, France
*Découvrir le monde*, organised by FRAC Lorraine, Galerie Lillebonne, Nancy, France
*Uchronies et autres fictions*, curated by Béatrice Josse, FRAC Lorraine, Metz, France

**2005**

*Fabriques du Sublime*, curated by Marianne Lanavère, La Galerie, Centre d'art contemporain, Noisy-Le-Sec, France
*Le principe d'Incertitude*, curated by Marianne Lanavère, Public, Paris, France
*Scape*, curated by Sandra Patron and Triangle, France, CAC - Center of Contemporary Art, Vilnius, Lithuania

**2004**

*Detecter*, Lelabo, Paris, France
*Les lumières de l'encyclopedie*, Station St Germain des Prés, Paris, France

**2003**

22ème Biennale d'Alexandria, Musée d'Alexandrie, Egypt

**2002**

*Mental Shift*, Gallery Uks, Oslo, Norway
*L'ami de mon amie*, Ensa, Cergy-Pontoise, France
*Group Show*, Galerie Corentin Hamel, Paris, France
*Korean Air France*, Samzie Space, Séoul, Korea
*Korean Air France*, Glassbox, Paris, France
*Simulation*, Abbaye de Maubuisson, Saint-Ouen-l'Aumone, France
*Under the rays*, work in progress sous les Aurores Boréales (with Dove Allouche), Eiscat Center Tromso, Tromso, Norway

**2001**

Cergy Memory # 3, La Vitrine, Paris, France
Hors Jeux, GB Agency, Galerie &, Paris, France

**2000**

*Mode d'emploi,* La Périphérie, Malakoff, France
*Crack Up*, Feux, Batofar, Paris, France



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**2014**

*Eclat*, text by Bettina Klein, published by CEEAC and Musée minéralogique de Strasbourg

**2012**

*Evariste Richer, Substrat*, exhibition catalogue, text by Jean-Marc Lévy-Leblond, published by CIAP - Centre international d'art et du paysage Ile de Vassivière, France
Plutôt que rien, text by Raphaëlle Jeune, published by Centre d'Art de la maison populaire, Montreuil, France
*Evariste Richer bei Schleicher/Lange*, published by Zity 8/2012, 5.-18.4.2012, p.94
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*Evariste Richer in Berlin*, text by Astrid Mania, published by Kunstmarkt - Süddeutsche Zeitung, Nr. 71, 24./25.3.2012, p.22

**2011**

*La Vie Mode d'Emploi (Life a User's Manual)*, exhibition catalogue, published by Meessen De Clercq, Brussels, Belgium, 2011, p.54-57; p.142

**2010**

*Evariste Richer, Les outils de la connaissance,* published by AD Magazine, Sep. / Oct. 2010, p.120
*Etats d'âmes du paysage*, text by Bénédicte Ramade, published by L'Oeil, Oct. 2010, p.79-83
*Evariste Richer, catalogue essay in "Les Elixirs de Panacee"*, text by Marie Griffay, published by Palais Bénédectine, Fécamp, France, 2010, p.68-69
Galerienaustausch Berlin-Paris, Paris (II) – Rundgang mit Bügelfalte, text by Astrid Mania, published by Artnet, 4.2.2010
Galerienaustausch Berlin-Paris (2), Forscher im Kunstschnee, text by Astrid Mania and Dominikus Müller, published by Artnet, 21.1.2010
*Evariste Richer,* l'Hypocentre, text by Moira Dalant, published by paris-art.com, 6/2010

**2009**

*Slow Snow*, monographic catalogue, texts by Marie Cantos, Béatrice Josse, Marianne Lanavère, Pascal Rousseau, Chris Sharp, Julien Fronsacq, copublished by La Galerie, Centre d'art contemporain de Noisy-le-Sec, 49 Nord 6 Est Fonds régional d'art contemporain de Lorraine and Schleicher/Lange, Paris, Edition B42, 2009
*From the corner of the eye*, text by Emmanuelle Lequeux, published by Le Monde, 2.3.2009
*Au-delà du perceptif*, published by Le Journal des Arts n°297, 3/2009
REPORTA GE/ ENQUÊTE: Complex et légère illusion – Evariste Richer expose au Transpaltete, text by Pascaline Vallée, published by Mouvement.net, 17.11.2009
*"Spy Numbers", furtifs jusqu'à l'évanescence*, text by Emmanuelle Lequeux, published by Le Monde, 27.8.2009
*Evariste Richer, La Rétine*, catalogue essay in "Plein Soleil, D.C.A.", text by Marianne Lanavère, published by Analogues, Arles, France, p. 192-195; 198-199

**2008**

*Evariste Richer, French Connection - 88 artistes contemporains. 88 critiques d'art*, exhibition catalogue, text by Julien Fronsacq, published by Blackjack Editions, Paris, France, p.616-623
*Les Matériaux du possible*, text by Anne Bonnin, published by Zero2, N°48, winter 2008
*Evariste Richer*, catalogue essay in "Landscope", text by Julien Fronsacq, 2008
*L'Oeil pour l'Oeil – après le Romantisme*, Evariste Richer explore "L'Oeil Moteur". Tiens?, text by Marie Mertens, published by L'Oeil, winter 2008
*Fabricateurs d'espace*, text by Jens Emil Sennewald, published by Kunst Bulletin, 12/2008
*+de réalité – Abstraction Fête,* text by Eva Prouteau, published by Zero2, 6/2008, p.64
*At the galleries - Evariste Richer*, text by Joanna Fiduccia, published by Flashart, 3/2008
*Galerie Schleicher/Lange: Evariste Richer*, text by Pierre Emmanuel Nyeborg, published by Tetu, 3/2008
*Evariste Richer, 3 millimètre par an*, text by Julia Peker, published by paris-art.com, 2/2008
*Evariste Richer*, Cinéma, 2006, catalogue essay in "Neutre Intense.", text by Julien Fronsacq, published by Maison Populaire, Montreuil, France, 2008, p.84-87
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*Fabricateurs d'Espaces*, text by Alexandra Fau, published by Archistorm, n°34, 2008
*Evariste Richer*, Interview with Marie Mertens, published by Technikart, 10/2008
*Spy Numbers*, Sciences et Vies, 2008
*Carte Blanche / Evariste Richer*, published by Mouvement, n°48, 2008
*Ces étranges sculptures qui font bouger les murs*, text by Emmanuelle Lequeux, published by Le Monde, 26.12.2008
*MARCHE DE L'ART : L'argent, un sujet en or pour les créateurs*, text by Roxana Azimi, published by Le Monde, 7.7.2008
*L'espace d'un instant*, text by Jean Max Colard, published by Les Inrockuptibles, 2008
*Evariste Richer in der Galerie Schleicher/Lange*, text by Jens Emil Sennewald, published by Kunst Bulletin, 2/2008

**2007**

*Ouvrir l'Oeil*, published by Mouvement, 12/2007
*Parole d'artiste: Evariste Richer – "Ce qui est compliqué, c'est de parler clairement d'art"*, text by Frédéric Bonnet, published by Le Journal des Arts, 10/2007
Focus – *Quand le fil rouge est bleue*, text by Sean James Rose, published by Libération, 14.6.2007
*Be an artiste émergent – emergentry,* text by Patrice Joly, published by BC, 2007, p.66
*L'Île de Morel / Time out of joint*, published by Art 21, N°11, summer 2007, p.64-66
*Antonioni's Gaze*, text by Lupe Nunez-Fernandez, published by Flashart, 10/2007

**2006**

*Fabriques du sublime*, text by Anne Bonnin, published by Zero2, N°36, 2006
*Premier Jour*, text by Yann Chataigné, published by Zero2, 3/2006
*Oeuvres de genèse*, text by Sean James Rose, published by Libération, 25.6.2006

**2005**

*Principe d'Incertitude*, text by Stéphane Delanoë, published by Double, 2005